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BERLIN'S "NIBELUNGEN" CYCLE.

BERLIN HEADQUARTERS OF THE MUSICAL COURIER. {
BERLIN, W., LINKSTRASSE 17, October 2, 1897. }

IF I was placed in a position last summer where I was enabled to make comparisons between Bayreuth and Berlin regarding the performance of the "Nibelungen Ring" cycle, which were not unfavorable for the Royal Opera House of the German capital, I am this week compelled to return the compliment in favor of Bayreuth.

We have had on Monday, Tuesday, Wednesday and Thursday of this week four consecutive "Nibelungen Ring" performances, in which not only some of the most important of last summer's and the previous summer's Bayreuth artists participated, but in which also some of the best members among the home personnel took those parts in Wagner's most extended work in which they could not be excelled by any representatives from other opera houses. The combination and amalgamation thus effected proved one of rarest attractiveness, and in this one respect the "Nibelungen" cycle of this week in Berlin excelled even the one I witnessed last summer in Bayreuth.

I am conscious of the fact that this is a pretty strong statement, but I make it with the fullest conviction and only after due deliberation. I am also convinced that nobody who ever saw and heard Lieban in the important part of Mime will be apt to contradict me if I maintain that he is by far a greater artist than Breuer of Bayreuth, good as the latter is. Lieban is the original, Breuer only a copy. Lieban is one of the finest vocalists on the operatic stage of our day, which cannot be said of Breuer, and Lieban really has a tenor voice, while Breuer's is only the mock turtle soup of one. Altogether Lieban's impersonation of the impish and cunning dwarf is one of the most genial (in the German sense of the adjective) conceptions I have ever seen on any stage.

I am less sure of being universally "seconded" in my predilection of Frau Marie Goetze over Mme. Brema in the part of Fricka. The London diva gave last summer a very interesting characterization of the barren, peevish, exacting goddess, Wotan's jealous wife. But in all she did and said a keen observer could distinguish the guiding influence of Cosima, "the goddess of the Bayreuth temple," who moved Frau Brema and many others like the manager of a Punch and Judy show manipulates his dolls. You could always feel and sometimes even see the guiding hand of the manipulator. In this one and really most vital point Mrs. Goetze's performance, as well as that of some others who now feel free from the restraint under which they are held at Bayreuth, greatly deviated from that of Mme. Brema. She has a forceful character and she asserted it to the best advantage. I also prefer Frau Goetze's still very voluminous vocal organ and the rich timbre of her alto voice to Mme. Brema's less responsive organ.

These two, Frau Goetze and Herr Lieban, were the two principals in the Berlin cast not identical with the ones I heard at Bayreuth during the past two summers. Of the latter artists only Van Rooy was a newcomer to Berlin, and he won over his audiences here as quickly as he did in Bayreuth last summer. In fact, so great and favorable were the impressions he created that, as I have just learned from the intendant, Herr van Rooy has been permanently engaged for the Berlin Royal Opera, and at a very flattering salary. The young Hollander's voice is especially satisfactory and pleasing when he can indulge in luscious cantilene. You can hear it in every phrase and feel it in his broad, beautiful delivery, that he is a fine concert singer. However, his voice loses some of its sweetness and carrying power when he has to sing rapidly or give stronger dramatic emphasis and accents. Then his baritone voice is apt to turn a trifle unresponsive and in the lower register it lacks lustre and sonority.

Anyhow I have always preferred and shall continue to prefer hearing Wotan sung by a bass instead of a baritone. The former gives the woful god a good deal more weightiness, and that is what he is sadly in need of. Moreover, Herr van Rooy, with all due admiration for his great, stately figure, so exceedingly well adapted for the representation of a god, is somewhat too young and too frisky for the Wanderer, tired, decadent god that he is

in "Siegfried," where he feels his last days approaching, and even wishes them to approach. He was superb, however, in "Rheingold," and in the highly dramatic scene with the Valkyries in the beginning of the third act of "Die Walküre." The farewell was also sung with great feeling and tonal charm.

Over Frau Schumann-Heink's Erda our "Raconteur" raved at Bayreuth in 1896, and I echoed him in 1897. What more could I say but that her glorious contralto voice has lost none of its mellowness and beauty. When she sings prophetic and tender words you feel your heart go out to her, and thus I was again affected in "Rheingold," and even more so in the pathetic appeal to Wotan in the third act of "Siegfried."

You will hear the Hamburg singer during the season of 1898-9, and then you will be able to judge for yourselves whether I have exaggerated her vocal charms.

As at Bayreuth, Friedrichs of Bremen was the Alberich. He was forceful, sinister and intensely dramatic in his representation, but his voice, upon which he had to put so much greater demands in the big and not over well acoustically favored Berlin Royal Opera House than he had to exert at the Bayreuth Wagner Theatre, with its ideal acoustic properties, did not quite suffice or last to the end. It was still of apparent abundance in the subterranean caverns of the Nibelungen in "Rheingold," but when he came to the harsh ending of the tremendous curse he places upon the ring there was no more ring in his voice. He had recovered again sufficient strength for the great quarrel scene with Mime in front of the dragon's den in "Siegfried," and truly this ghastly and intensely hateful meeting of the two dwarf brothers could not be more vividly and more naturalistically represented than it was done through Friedrichs and Lieban.

In the "Götterdämmerung's" sordid night scene of Hagen's watch (a real watch on the Rhine, by the way) Friedrichs as Alberich sang the implorings to his son with a hoarse voice, and most people must have imagined that the singer had overtaxed his vocal organ in the previous performances. But Friedrichs had employed the same hoarse and timbreless voice at Bayreuth, and it was then and there given out that this was done to order, the Bayreuth régime having thought out this new nuance in order to emphasize Alberich's avaricious desire for the gold. Whether it was real or only pretended hoarseness I cannot of course pretend to know, but the fact remains that it did not sound well.

Burgstaller, the great discovery of Bayreuth, the unknown watchmaker's son, who received all his education, musical, vocal and otherwise, in Bayreuth, was in many ways a very pleasing and unexpectedly satisfactory representative of Siegfried, in which part I had not had a chance to hear him at the Festspielhaus. He is very tall and looks like the young hero he represents, which is of course a great advantage in itself. His acting, too, was considerably more vivacious and free from restraint than I had anticipated in so close a student and adherent of the Bayreuth school. But his voice is not a thing of beauty in the upper register. It is very baritone in timbre and G sharp or A are its utmost limits of height, these even only obtainable with more or less painfully apparent effort.

He is, however, very musical and has considerable sense of rhythm. The sword forging scene in "Siegfried," in which the Berlin stage management was also much better than the Bayreuth one, was a very vivid and pleasing one, and he reached his climax in the scene with Wotan, before the ascension to the fire girded rock upon which Brünnhilde reposes. In the love scene, however, he was vocally outclassed by his fair partner and also in "Die Götterdämmerung" his great narration came dangerously near falling flat. On the whole, Burgstaller is not a great but in a representative style a satisfying Siegfried, and, as he is very young yet and his voice and method of singing may improve, the chances are that some day he will turn out to be a vocal hero.

The chief interest of the swell audiences which filled the house at the four performances was centred in the first reappearance at the Berlin Royal Opera of Lilli Lehmann, who had not been heard there ever since her first trip to the United States, when she had broken her contract and was in consequence ostracized from all German opera houses whose directors belong to the German Stage Confederacy. It had been the ambition of Lilli's life to once more appear upon the scene of her former activity and to demonstrate that she had become a far greater artist, a more versatile and a more comprehensive one than she had been able to show in the limited sphere allotted to her before her breach of contract. Only after a great deal of red tape had been wasted and a good many personages of importance had intervened Frau Lilli Lehmann was at last permitted to step again upon the boards of the Royal Opera "as guest."

This guesting performance and the entire representation of the cycle has been so eminently successful, and the crowds, despite the raised scale of prices, have been so large that many people could not be accommodated, and in consequence "Der Ring des Nibelungen" will be re-

peated a fortnight hence, with the same cast. But outside of this Frau Lehmann will not be heard at the Royal Opera, and all rumors of a re-engagement are simply futile. I have this from the mouth of Count Hochberg himself and its authenticity cannot therefore be doubted.

As it was, however, her "guesting" re-entrée must have been eminently satisfactory to Frau Lehmann, and I am glad that the one envious craving of her life has been stilled. Her first entrance upon the stage in "Die Walküre" was a surprise even to her most ardent admirers, so beautiful and young did she look, so sprightly did she move, and above all so fresh, vibrant and lusty did her "Hojoto ho" ring through the house. It was greeted with a round of applause, which was just as promptly, and let me add correctly, hushed down, for applause in open scene in a Wagner music drama is very much out of place. She sang the difficult Todesverkuendigung with exceeding care, and was thus able to hide from the non-connoisseurs the fact that this beautiful episode lies rather low, and hence not in the best register of her voice. Her piano was very fine, but at moments sank almost to inaudibility.

Far better was she in the shorter and tremendously passionate love scene with Siegfried, in the third act of that idyll of the woods, and the first meeting of two virginal souls. It is also written much higher, and her "Heil dir Sonne, heil dir Licht!" was an outbreak of beautiful and sonorous vocalism. It was sung with consummate and ripe art. Just as satisfying, and in representation of "Das Ewig Weibliche," she was still more sympathetic and alluring in her opening scene in "Die Götterdämmerung," but toward the end of this tremendous work, in the grandly dramatic immolation scene, Brünnhilde Lehmann died away vocally. She had over-exerted herself and was unable to give that climax which she seemed to demand of herself.

Moreover, during the entire act, as also during the oath taking scene, where she swears by des Speeres Spitze, she was altogether too self-conscious, too artificial. She could not carry away others, because she was not carried away herself. And yet her impersonation as a whole was deserving of great admiration and praise, and she was the recipient of loud and prolonged applause, to which, however, although as "guest" she had a right to an acknowledgement before the curtain, she did not respond. Neither did any of the other guests, and in true Bayreuth style the curtain remained lowered after it had once fallen upon the final scene of the music drama.

Of the other participants in the four performances Vogl's Loge is too well known and has been praised too often in these columns from the time this great artist impersonated the part in New York, some ten years ago, up to last summer's Bayreuth representations, to need further comment. He makes of it in diction, delivery and acting one of the most finely thought out and most consistently carried through stage figures that can be imagined.

Frau Sucher's Sieglinde has likewise never been too highly praised. In the first act of "Die Walküre" she was only good histrionically, and in looks all that could be desired, but in the third act, after her deepest despair, the sudden outburst of colossal joy which follows Brünnhilde's announcement to Sieglinde, "eine Walsung wachst dir im Schoos," seemed to have a remarkable influence upon Frau Rosa Sucher's somewhat relaxed vocal cords. The artistic excitement produced a strong tension and she sang so brilliantly and so full of verve that she was carried away by her own enthusiasm and produced one of the most powerful impressions of all the four performances.

Our own Sylva, though no longer a youth, gave a remarkably good, and from a vocal viewpoint even superior reproduction of the part of Siegmund.

Herr Moedlinger was a sonorous and sufficiently gruff Hunding, and also as Fañer in "Rheingold" and in "Siegfried" his big voice stood him in good stead. In the latter work, however, he was in the wings and too near the front of the stage, and his voice therefore did not seem to come out of the monster's belly, or anywhere near it. As Hagen in the "Götterdämmerung" I did not like Herr Moedlinger's conception of the cold blooded, scheming son of Alberich. He was much too gay, lively, nay, even frolicsome.

Of the "Rheingold" cast I have yet to mention Herr Krasa, who is much taller than Moedlinger, and who sang the part of the other giant, Fasolt, in a very telling fashion. He is an artist who seems to me to be much underrated, and I should like to hear him oftener and in larger, though not taller, parts.

Bachmann, with his big voice, was very good as Donner, and likewise as Gunther. Philipp's tenor shone to advantage in Froh's short-lived vocal utterances. Miss Hiedler looked and sang charmingly in the part of the amiable and lovely goddess Freia. She was equally pleasing in the somewhat colorless part of Gutrune, in "Die Götterdämmerung," in which latter work Frau Goetze carried through most successfully the Waltraute episode. Why this important Valkyrie part was not intrusted to

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Schumann-Heink, who succeeded in making it a feature of the Bayreuth representations, I don't know, but then I suppose Frau Goetze has a contract claim and probably insisted upon her rights.

Exceedingly good and flawless in intonation were the Rhinedaughter trios, sung by Frau Herzog and Misses Rothauser and Deppe. They were even better in the still more difficult "Götterdämmerung" scene than in "Rheingold," where again I liked them better in the opening than in the closing scene. Of course they had to do their natatory act in the old but not approved chariot style, the new Bayreuth swimming apparatus being unavailable in the old Berlin opera house.

Frau Herzog's Woodbird, in "Siegfried," was a piece of consummate vocal art, and far better and much more natural than had been Frl. von Artner's not quite so musical and flawlessly pure vocal utterances at Bayreuth.

The Valkyries were excellently drilled and sang with dash and verve in most precise ensemble, led by Frau Herzog as Ortlinde. Individually there were some voices, however, among the lot of eight young ladies that were not things of beauty or joys even for the short moment they were heard in single blessedness.

Weingartner was the conductor of the cycle, and he deserves considerable praise for the way in which he toned down the orchestra so as to avoid drowning the voices even in forte passages, and this is very difficult everywhere except at Bayreuth, with its covered orchestra. Conceptionally, however, the reproduction of Weingartner was not equal to that of Richter, and our first Royal conductor seemed at moments listless, fatigued or enervated. This does not look well in the beginning of the season, and after Weingartner has had seven months of exemption from operatic conducting. He seems, anyhow, to take more interest in concert work, and it is with pleasure that I await the symphony evenings of the Royal Orchestra, the first one of which takes place next Monday night.

The orchestra itself was not entirely without blame, although the strings are simply brilliant and the woodwind

simply admirable. But the brass is not so very good, especially poor being the horns, who did some dreadfully bad work in "Die Götterdämmerung."

The mise-en-scène was Tetzlaff's, and was as excellent as we have become accustomed to under his regime. New scenery was painted for the "Nibelungen Ring" last season and can stand comparison with that of any of the world's opera houses, including Bayreuth.

Among the audiences at the cycle I noticed a good many Americans, and had occasion to speak to the Weber family from New York, prominent in the German opera movement in Gotham; Mrs. Reno and her talented youngest daughter, who is studying the piano with Teresa Carreño. Mme. Anna Lankow, the eminent vocal teacher of New York, also attended the first "Nibelungen" cycle and some other operatic performances at Berlin.

Among these latter was a representation of Smetana's clever little opera, "The Bartered Bride," which was given a week ago to-day, and in which Herr Schauer, from Carlsbad, made his guesting appearance in Berlin in the part of the marriage broker Kezal. Herr Schauer was much too provincial in his acting and his voice, if he ever had any, is too much a thing of the past to admit of his becoming the successor of the late lamented, and as yet unreplaced, Franz Krolop.

The remainder of the cast was the usual one, in which Lieban again carried off the honors and the laughter of the audience with his irresistibly funny impersonation of Wenzel. Sommer sang well and acted stiffly as Hans, and Frau Goetze, Miss Weitz, who has a beautiful voice, Miss Dietrich and Messrs. Stammer and Krasa were all excellent in their respective parts.

Through the sudden indisposition of Herr Kapellmeister Steinmann, none of the other three chief conductors being available or within reach at the supreme moment, Chorusmaster Schuster was at the eleventh hour called upon to conduct Smetana's by no means very easy little

opera, and the result was not always a very happy one, especially as far as the work of the orchestra was concerned. Well, accidents will happen even in the very best regulated opera houses.

Promptly on October 1, viz., last night, the regular Berlin concert season of 1897-8 opened with a double event, a piano recital in the Saal Bechstein and a joint violin and vocal concert in the Singakademie.

The latter proved the less interesting affair, albeit it was noteworthy to our readers through the fact that an American young lady made her initial public appearance in it.

This was Miss Anna E. Otten, from New York, a pupil of Prof. Hugo Heermann, of Frankfurt, who played the violin quite nicely, but by no means in a finished style, and whose public appearance in a Singakademie concert should have been postponed for some seasons to come. The younger sister, Miss Clara Otten, accompanied on the piano in a very acceptable manner.

The young lady who tried to sing some Lieder at this concert is a contralto whose vocal attainments are below the standard of criticism, allowing a mere mention even of her name. I must say that this concert was a great and quite unexpected disappointment to me, inasmuch as some of Miss Otten's ransatlantic friends had spoken so highly of her.

On the other hand, I was really interested in the piano playing of Ernst von Dohnányi, a young Hungarian from Budapest, who appeared in Bechstein Saal quite unheralded and won over a not very large but quite critical audience. I liked his Bach playing (G minor organ fantasia and fugue in the Liszt piano arrangement) and still more his reading of the Beethoven A flat sonata, op. 110, the aria of which he sang beautifully on the piano and the final fugue of which he gave with great clearness of exposition and a thoroughly virile style.

I am curious to hear more of Mr. Dohnányi, which I shall be able to do at his second recital on Thursday.

October 7, when he will also perform a scherzo of his composition.

Miss Gussie Cottlow played a few weeks ago before the Count and Countess of Waldersee by invitation, at their castle near Hamburg. "She gave a short recital, and everyone seemed pleased," modestly says the private report which I received of the affair.

Teresa Carreño has just returned from the shores of the Achen Lake. She composed there a string serenade which will be performed by the Bohemian String Quartet.

Among the many callers at THE MUSICAL COURIER'S Berlin headquarters this past week was Mr. Wallace Leslie Conant, from Boston, who has succeeded in placing himself with Professor Barth for two lessons a month. With him was Mr. Schmedes, the young Norwegian musician. Mrs. Ernest Otten and Miss Anna E. Otten, from New York, called. So did Prof. Alfred Blume, vocal teacher, of Berlin; Reinhold L. Herman, of New York and Berlin; Miss Anna Haasters, pianist, from Cologne; Mr. Robert Fletcher Rogers and Mr. Jaques Meyer, from New York; Mr. Michael Banner, violinist, from New York, who will give a concert here in November; Mrs. Anna Davidson and Miss Beatrice Davidson, the exquisitely beautiful young lady in pursuit of finishing vocal lessons, from Lilli Lehmann, with the intention of entering eventually upon an operatic career; my old and much esteemed friend Philip G. Hubert, Jr., formerly of the New York *Evening Post*; Anton Foerster, piano virtuoso; Berthold Roy, poet and musical literateur, also librettist, and last, though by no means least, the eminent and always welcome pianist Franz Rummel, who came to announce the fact that he had just closed a contract for a two months' tournee in the United States during January and February of 1898, during which he will play the Chickering piano.

O. F.

BERLIN MUSIC NOTES.

An American going to Russia in order to study violin—that is something new! Mr. Alexander Sinsheimer, of New York, formerly a student of architecture at Columbia College, New York, and later at a Paris art school, passed through Berlin on his way to Helsingfors, Finland, where he intends to study with Gregorowitsch, the famous first violinist of the Helsingfors Symphony Orchestra.

Mr. Sinsheimer was a promising architect, but found the violin a more poetical instrument than rule or compass. Having been the most talented amateur violinist in New York city his present step is very comprehensible. He made the acquaintance of Gregorowitsch in America and gained that master's appreciation and encouragement.

Finland's sun seems most conducive to the ripening of genius. It has worked wonders for Busoni, Dayas, Burmester and Gregorowitsch.

Miss Meta Ascher, of San Francisco, in addition to being a pupil at the Hochschule, of Professor Barth, also studies singing with Mrs. Nicklass-Kempner. The talented young lady has a light but extremely fluent, high soprano voice. Be it remarked, apropos, that Miss Meta plays the violin very well.

Edward Fischer, a pupil of Markees, is one of the most intellectual students in Berlin. He has spent two summers in Denmark and Norway, and during that time he mastered the languages of both countries and read most of their literature in the original. He is besides a splendid French and German scholar. Mr. Fischer has written a number of interesting songs, but he is averse to publishing them. It is sometimes better to be too vain than not vain enough.

Miss Starr, of Chicago, where she studied piano with Emil Liebling, has arrived in Berlin. She will continue

her studies under Ferruccio Busoni. Miss Starr is accompanied by her mother.

Miss Mary Pangborn, an amateur from Baltimore and by all odds the handsomest American girl in Berlin, will return home next week.

Miss Heyman, from San Francisco, has returned from London in order to continue her studies on the piano.

Miss Ella Free, of Davenport, a pupil of Moszkowski until the latter emigrated to Paris, has decided to place herself under Albert Eibenschütz, at the Stern Conservatory.

Mortimer Davis, of San Francisco, is still with De Pachmann. The latter considers Mr. Davis very talented.

Mr. Louis Schwebel, of Cincinnati, is thinking of studying with De Pachmann. At present he is a pupil of Professor Petersen, at the Hochschule.

The violin students here thus differentiate the playing of Burmester and Petschinkoff: "Burmester has technic and Petschinkoff has technic."

A well-known Berlin pianist being asked whether he likes to teach, replied: "It is better to take than to give."

Miss Amalia Rippé, under Gerster's direction, has quietly developed from a coloratura into a "high dramatic" singer. She has an unusually powerful voice, with carrying qualities which in no way denote absence of sweetness and flexibility. Miss Rippé is very nearly ripe for her stage debut.

This is from Whittier: "Her garments to the sick man's ear had music in their trailing." This is from Longfellow: "When she had passed it seemed like the ceasing of exquisite music." Curious coincidence, isn't it?

Adolph Loeb, from Chicago, has made astonishing progress under Markees' supervision. There is a logical reason for this extraordinary progress: Mr. Loeb works harder than any other violin student in town.

Mr. Harry Samuels, of San Francisco, a pupil of Joachim, is also an indefatigable worker. He has said he would like to take his meals through a tube in order to prevent interference with practicing.

Miss Edythe Myers, of Portland, Ore., who was to leave Berlin this summer, has decided to remain for another year with Professor Klindworth.

Some musical definitions:

Quatre-main playing—Generally a test of strength.

Accompaniment—Piano solo with vocal obligato.

Bass singer—Generally a misprint; should read base singer.

Technic—A most unsatisfactory thing; if you have none the critics jeer; if you have some they say you have not enough; if you have a great deal they say you have too much.

Deadheads—Genus found at all concerts. They are first on the scene, last away, the loudest, most finical critics; in possession of the best seats and spare tickets for their friends.

LEONARD LIEBLING.

The Synthetic Method.—Two teachers of the synthetic method have recently been appointed to important positions—Mr. Charles S. Skilton as director of music in the State Normal School, Trenton, N. J., and Mr. James P. Brawley as head of the piano department in the Synodical College, Fulton, Mo.

Toronto.—Among the most progressive institutions in Canada is the Metropolitan School of Music, Toronto, the direction of which is in the hands of that excellent and well-known musician, Mr. W. O. Forsyth. The Metropolitan's fourth annual calendar, issued this fall, indicates that truly artistic principles govern the working of the institution, and its success seems well deserved. The attendance of pupils this season is within a small fraction of being double that of the corresponding time of last year. A recent notable addition to the vocal faculty is Miss Amy Robsart Jaffray, who was engaged from Chicago, and who won marked distinction in that city for her beautiful voice and artistic finish.

Herbert Wilber Greene.

MR. HERBERT WILBER GREENE, who for fourteen years has been closely identified with the Metropolitan College of Music, of which he was the founder, has severed his connection with that institution, and is now established in the H. W. Greene studios at 487 Fifth avenue.

As a teacher of voice production and singing, Mr. Greene enjoys a well earned and extensive reputation, and he is one of our most progressive musicians. During twenty-five years of activity in his profession he has always been recognized as a broad-minded and practical man. The institution from which he has withdrawn owes all the success of its brightest days to his high estimate of what is best in musical education. He possesses a strong individuality together with the courage to assert it in the most effective yet modest manner. Having always been an indefatigable worker he recognizes the value of time and opportunity, and in his teaching he is definite, avoiding all that is unnecessary to the progress of the student, and patiently developing every resource.

He observes the graces and happy peculiarities of the vocal aspirant, and seeks to harmonize the style of delivery and expression with the temperament and physical possibilities of the singer. Those who have studied with him are known as artistic and thorough singers and teachers; and are successful in winning public favor and commanding lucrative positions. There is no doubt but that Mr. Greene will be eminently successful as a private teacher. He has begun the year with a large class and his studios have been carefully selected. Besides being attractive in arrangement and furnishings, the rooms bear evidences of a thoughtfulness for the comfort as well as the educational progress of the student.

The original method of normal work introduced of late by Mr. Greene in his college work will be continued in his studios, the features of which include lectures, recitals, essays, &c. This new departure in musical education is of great advantage to students, giving opportunities for engaging in practical work. Of late Mr. Greene has come prominently before the public as the exponent of national organization among teachers of the higher arts of music, for the purpose of enriching our musical literature, perfecting the public systems, imparting musical knowledge and elevating to its proper dignity the music teacher's profession. This movement is being carried on through the Music Teachers' National Association, of which he is president.

During the past few years he has devoted some of the spare moments of a busy life to the composition of songs and the preparation of lectures. His songs, although as yet only published for private use, are worthy of being classed among the best additions to the concert and teaching repertory. His lectures have been delivered in numerous places before educational and musical people, and have won him a reputation as a public speaker.

Mr. Greene's experience and associations have made him the possessor of a fund of valuable knowledge, which he imparts in a manner at once interesting and impressive. His manner is attractive, expressing that dignity which can only come through the most earnest contact with the problems of life. When music is his theme he betrays that love of the art which led him to undertake the tasks demanded of his devotees. When he speaks of its history he speaks as one who is himself a writer on the great world's tablet. His knowledge of the growth of musical activity and his conception of the present trend of things enable him to be prophetic without being visionary, theoretical, yet not impractical. Being a pleasing singer also he is enabled by vocal illustrations to give valuable hints to students, and to enhance the pleasure of his audience.

THE COURIER unites with the friends of Mr. Greene in wishing him success in his private work as well as in his endeavors for the public good.

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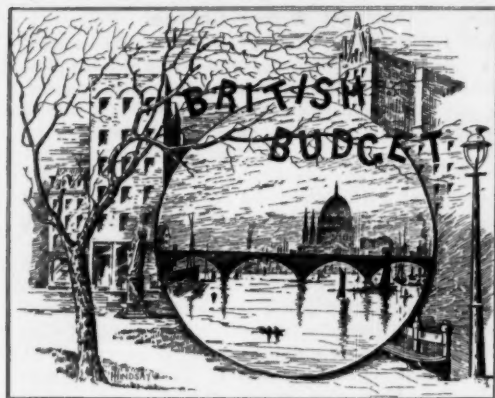


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SONNET TO AN OLD 'CELLO.

The magic touch of Paganini thrilled
Thee once, thou 'cello golden-brown with years.
Once, thy sweet soul of melody its tears
Of silvery sound shed as the Master willed,
Or voiced those strange, wild harmonies that filled
A list'ning world with wonder and delight.
Hast thou the glorious past forgotten quite—
Or dost thou mourn that hand forever stilled?

To-night, above thee bends a lovely face,
Whilst gentle fingers woo thy trem'ling strings
Into recalling some grand chord that sings
Of thy past triumphs and the deathless grace
Of melodies, whose haunting cadence keep
Watch over thee, when thou in silence sleep.

—Anna de Bremond.

MADAME CALVE, who has not sung in public on this side of the Atlantic for two years, has broken her long silence by taking part on Saturday in a concert at Millau, a village near her farm at Aveyron, in aid of a monument to the victims of the war of 1870. Her appearance at Covent Garden, for the next season, is not settled on.

The rehearsals for the Birmingham Festival took place the past week in Queen's Hall, and the meeting next week at Birmingham will probably be a record one, Dr. Richter having given a great deal of attention to the preparation for these performances. Among the novelties will be a Requiem, by Professor Stanford; Mr. Arthur Somerville's "Ode to the Sea"; Mr. Edward German's poem "Hamlet." Mr. Fuller Maitland has edited for the festival Purcell's "King Arthur" music, in spite of the fact that no complete score of this music exists.

Mr. David Bispham, I understand, is to arrive from America to-day, and immediately after the festival leaves again for his winter season in the United States.

Mr. Plunket Greene, who, to say the least, has had considerable advertising about his American tour, now announces that it is postponed until next year.

The Carl Rosa opera season at Covent Garden opens this evening with Puccini's "La Bohème."

Mr. Baring Gould's great work, "English National Song," has reached its eighth and last volume. The "English Minstrelsy" comprises nearly 400 songs, with valuable antiquarian notes.

Mr. Homer Lind, who is an American baritone of exceptional vocal and histrionic gifts, has been engaged to take the parts in the Wagner operas in the Carl Rosa

season, which parts are associated largely with the name of Mr. David Bispham.

Herr Leschetizky arrived in London Monday, and will remain a couple of weeks. On Tuesday evening a dinner was given in his honor by his former pupils.

Mr. Ffrangcon-Davies' spring tour will take place during February next year. The following artists have been engaged: Miss Alma Ribolla, an American soprano, from Cleveland; Miss Jessie King, Mr. James Leyland, Miss Clara Asher, pianist; Mlle. Sylvia, violinist, and Mr. Stanley Hawley, the composer, who also plays the piano part in the "Cantillations," given so effectively by Mr. Ffrangcon-Davies.

An interesting experiment is being tried by Mr. Albert Archdeacon, who will, early in January, take an English opera company to Madeira, the Canary Isles.

In consequence of Paderewski's having accepted a definite offer to produce his opera, he finds it impossible to make the tour in England that was arranged for him this winter. Consequently Mr. Adlington has been obliged to cancel all the dates.

Her Majesty the Queen has conferred the Diamond Jubilee Commemoration Medal upon Mme. Blanche Marchesi, who had the honor of singing before her at Balmoral last Friday.

The de Reszke opera tour for Russia has been abandoned on account of Dr. Richter being unable to spare the necessary time away from Vienna for the performances.

The gifted young American contralto, Miss Maude E. Richards, of Rochester, N. Y., has been taking a series of lessons with Mr. William Shakespeare. She sails for home to-day. She has an exceptionally fine voice, and has won golden opinions from her teacher and from other musicians who have had the opportunity of hearing her in London.

Mr. Paul Mahlendorff's latest work on the voice is certainly original, as those works go in England. It deals with what Mr. Mahlendorff entitles "The science and art of adjustment between the producing and the reflecting vocal apparatus," a most exhaustive work, with ample thought and research in the little pamphlet devoted to the subject to make several volumes. It is a work eminently fitted for the benefit of the teacher of singing. Mr. Mahlendorff devotes considerable attention to the recuperation of voices.

"THE PRENTICE PILLAR."

Those of us who have been so fortunate as to visit the exquisite little chapel at Rosslyn, and in the dim light of the chancel, have gazed at the 'Prentice Pillar with its graceful flutings and delicate wreath of flowers, will not find much resemblance between the tragic tale they probably heard then and the libretto which Mr. Guy Eden has written for the one act opera presented last week at Her Majesty's. It is too light a romance for the stage, that story of long ago, though sufficiently impressive when heard in the chapel itself. In the attempt to enlarge the legend has lost its value altogether.

In the opera we have the sculptor Vincenzo, with his two apprentices, Alan and Brunone, both suitors for the hand of his daughter, the fair Lisetta. Of course the father favors one and the daughter the other, the maiden's choice falling on the Scotch youth. Vincenzo is taken ill when his masterpiece is still unfinished, and Alan is determined to complete the work in secret so that his master's reputation may not suffer. He takes into his confidence his pretty sweetheart, who steals out to join him in

the chapel at midnight and watch the progress of the work. Brunone has discovered that he has lost in the game of love, and, seeing the two in the chapel, a diabolical scheme of revenge occurs to him. He goes to the father, and, by base insinuations, persuades him to come to the chapel with him. There he sees his daughter with Alan, and, at once putting the worst construction on the scene, rushes forward and stabs the youth at the foot of the pillar he was carving. The curtain falls as Lisetta tells her father of Alan's faithfulness.

If there is little distinctive quality in the music which Mr. Reginald Somerville has wedded to this sombre theme, it is only fair to note that his writing shows promise of better things to come when experience shall have given him a freer hand. One of the best numbers in the score is the duet between Lisetta and Alan; but as a whole his music runs in a well-worn groove. The orchestration shows occasional signs of vigor not yet brought into form, but the band was so poor that there was no fair chance of estimating that part of the work. The artists were far better, and Miss Attalie Claire, Mr. William Paull, Mr. Homer Lind and Mr. Winckworth gave the composer no cause to complain.

The revival of "Hänsel and Gretel" was again a success, although the orchestra was not kept sufficiently in control by Mr. Max Laistner, the conductor. Of the original English cast when the opera was produced at Daly's Theatre nearly three years ago there were Miss Marie Elba, who took the part of Hänsel, Mme. Julia Lennox, who repeated her excellent performance of Gertrude, and Miss Edith Miller, the clever Witch. As Gretel, Miss Margaret Ormerod made a fair impression, although she is hardly childlike enough for the role. Miss Ada Davies doubled the parts of the Sandman and the Dewman, and as Peter, Mr. William Paull was excellent. The scenery was particularly effective in the dream scene, and was in thoroughly good taste throughout.

THE PROMENADE CONCERTS.

One of the members of the staff of this office, who assists me in my concert work, has blossomed out into poetry this week, and I quote his effusion in full:

This week my quill in metre stalks,
Disdaining vulgar prose,
In gay iambic rhythm walks,
And eke poetic grows.
I fear my theme is somewhat trite—
My nervous pen I clutch—
I hope my muse gets through all right,
Though hobbling on a crutch.

John Milton's style is too emphatic
My editor to please,
And Shakespeare's tone is too dramatic
For dainty rhymes like these.
'Twas Byron had the happy knack
Of writing much like me,
For when of pathos he had lack
He wrote facetiously.

I sing (not vocalize) of Wood—
Of H. J. Wood, Esquire:
'Tis all I can, not all I would,
Pluck from my truthful lyre.
'Tis not himself I find so trite,
'Tis not of him I scrawl—
But of his doings every night
In Langham Place, Queen's Hall.

I sit enwrapped in thought and smoke,
And listen to the band;
And through the fragrant clouds that choke
I watch his whirling hand.
I see it rise, and fall, and point,
And then gesticulate—
I know the "time is out of joint,"
A half a bar too late.



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Of all conductors in the land
I place you number one—
Long may you wave the wizard wand
Your work and worth have won.
O Henry Wood, dear Henry J.,
Take my advice and keep away
From *ad captandum* tricks I pray.
In praise of you these lines I mean,
But fear I've made a mess
(Perhaps my pseudonym will screen,
If he should seek redress).

My muse to-day is most contrary,
And leaves her subject quite;
Forsakes the rhyming dictionary,
Erratic in her flight.
Yet of the programs must I speak,
While still I have the space,
If I would get in print this week
And keep my critic's place.

Inspired by Newman's Promenade,
My verse should be reverse of bad.
Beethoven's Scherzo heads the list
(The Scherzo in D minor),
The young conductor sometimes missed
Of nuances the finer.
The "B Cellini" overture
Of Berlioz has fire—
Yet little of this art, I'm sure,
Is all that we require.

A Saint is Saens of harmony,
The greatest now in France—
His "Suite Algerienne" to me
Will not his name enhance.
All saints have days of bitter penance,
Saint-Saens among the number,
This suite was written in repentance
One night he couldn't slumber.

The "reverie at eventide"
A lover's passion paints;
These human touches he should hide,
Improper in the saints.
Herr Becker's March from "Frauenlob"
Is commonplace and cheap;
He may make money at his job,
But fame he cannot reap.
(My verse needs "reap" to rhyme with "cheap,"
A better word is "win";
I've tried deep sleep, keep sheep, weep heap,
But couldn't work them in.)

Tschaikowsky's Mozart suite is mixed
Old fresco and new stain;
On Mozart's bric-a-brac is fixed
Veneer of Russian grain.
The overture to "Oberon"
Romance is to the core;
No artist could be sober on
The reading of this score.

Then "Rosamunde" and "Magic Flute,"
And Bunting's "Village Suite,"
And "Lohengrin" Act III, to boot,
Made Saturday a treat
Unto the British public's ear,
Which ever called for more.
(I mean the metaphoric ear
Demanded the encore).

Last Monday night was Wagner night,
With "Parsifal" and "Faust,"
And "Meistersingers," "Valkyrs flight,"
And Siegfried's maidens doused
In Rhine waves, treasuring their gold;
And Loki's magic fire,
Brunnhilde's sleep in days of old,
And Wotan's potent ire.

And the wan and weary Flying Dutchman
Weathering the blast—
The spectral salt who wasn't much man,
But a ghoul before the mast.
The northern lights, when skies are cold,
The sunbeams on the sea,
And dreams that never can be told,
Has Wagner made for me,
And waked old memories of pain,
Of mingled smiles and tears.
Ah, sadness lingers in the train
Of thought of other years!

To keep this up is not so easy,
My Pegasus is getting wheezy.

I call a halt, my song is done.
'Tis pity I had e'er begun!
O Homer, Virgil, Dante, Tasso,
You wouldn't quite played the *asa* so.
To cull an epic from my theme,
Voltaire would name this "Henriade,"
"Historie du concert promenade,"
Which means in English, "Newman's Dream."
—Hans Sachs.

NATIONAL CONVENTION OF CHOIRMASTERS, MUSIC TEACHERS AND STUDENTS.

On Thursday, Friday and Saturday, September 16, 17 and 18, the first annual convention was held at the Royal College of Music, Manchester, by permission of the council, and attracted a very large attendance. Mr. J. Spencer Curwen, F.R.A.M., was the president of the convention, which owes its very existence in a great measure to his energy and indefatigable exertions. The local committee organized a reception, after which the chair was taken by Alderman Thompson. Mr. Curwen acknowledged the courtesy of the council of the Royal College of Music in lending the room, and explained the object of the convention. This, he said, was to aid in the improvement of the public taste, and was not merely, as some people seemed to think, an opportunity for inculcating the use of the tonic sol-fa method. Many of the subjects treated had no connection with any system of notation, and the aim of the convention was primarily to raise the character of musical performances by an improvement in the average taste of audiences.

The first lecture was given by Mr. C. L. Venables, principal of the South London Institute of Music, who chose for his subject "The Difficulties of Modern Choral Music." The lecturer showed upon a lantern screen various examples of musical passages hard to sing, and explained how the difficulties might be lessened by means of the tonic sol-fa method. An illustration was given by the audience, which sang the required passages by the approved method with great readiness, but it was evident that the majority were familiar with the sol-fa system, and therefore the test was not quite as conclusive as it might otherwise have been.

Mr. E. Mason, singing instructor to the Arbroath School Board, gave a model lesson on the introduction of the staff notation to a class of children already familiar with the tonic sol-fa from the Christ Church School. Harpurhey. The children also sang some simple pieces in two parts at sight, as an explanation of "vocal mechanism," the title of an address delivered by Mr. Filmer Rook, professor of singing at the Tonic Sol-fa College, London, and the Birkbeck Institute.

On Friday afternoon the convention met again, with Dr. Henry Watson in the chair. The model lesson to children by Mr. Mason on staff notation was continued. Mr. Mason's method was to give a discursive conversational lesson, keeping the children's attention awake with constant question and answer.

Mr. C. Hibberd, Band of Hope organizer for the Manchester district, read a paper on "Music in Temperance Work." Mr. Hibberd made various suggestions for the increased employment of music in connection with temperance organizations, and asked why the widely diffused knowledge of tonic sol-fa methods produced so little practice of part singing among the masses. Music was one of the best weapons in the combat with intemperance, and its aid ought to be more largely enlisted. Mr. T. C. Horsfall, speaking on the same point, thought that town councils and other official bodies might do much to encourage the provision of good and cheap music if large halls, which could be hired cheaply for good concerts, were erected in every town. He said that unless there could be a much larger extension of the taste for good music it was quite certain that temperance work would not make much progress.

A paper on the importance of "nasal resonance" in enriching the quality of the voice was read by Mr. Granville E. Humphreys, who gave illustrations of different methods of producing the voice.

Mr. J. Kendrick Pyne, the Manchester city organist, presided over the evening meeting. Mr. Filmer Rook took up his lecture of the previous day, and gave the audience a lesson on "breathing and resonance." While Mr. Mason continued his lessons to children on staff notation, a "harmony ear-test competition" was carried on in one of the class rooms, chants with fairly intricate harmonies being played over three times to the competitors, who wrote them out and figured the bass on the sol-fa method. The prize of a guinea was gained by Mr. G. H. Knight, who had written and figured all the chants correctly.

Mr. Fred. James, Mus. Bac., of Woodhouse Green School, Leeds, read a paper on "The Use of Orchestral Instruments in Places of Worship," and we are glad to hear that Mr. James objected to the introduction of orchestral instruments as a "draw." All who have had any experience of church orchestras will agree with the lecturer that a badly selected and imperfect band produces a most unpleasant impression, and it would be better to have strings only, as their effect with the organ was good. Mr. James considered that there were occasions when it would be desirable to use orchestras with due precaution. Mr. Pyne advocated a quintet of strings, two flutes and two drums, or even three stringed instruments only, as they could be well heard even against loud organ playing. Dr. Hiles did not consider the combination of organ and orchestra satisfactory, and pointed out that in Handel's concertos the organ and orchestra practically alternated, showing that Handel did not approve the combination, though the orchestra of his time contained few but stringed instruments. A modern organ of good size and varied in tone did its work best without orchestra.

The next paper, by Mr. Fred. Royle (Ashton-under-Lyne), was entitled "How Organists May Become Choirmasters," and described the difficulties of the organist in training a choir.

The third day's meeting of the convention was held on Saturday morning at the College of Music, under the presidency of Dr. Hiles. In opening the session, Dr. Hiles remarked that there was no antagonism between the advocates of the old notation and those who practiced the tonic sol-fa method. As one who preferred the old notation, he wished that some of the younger teachers would take up the work of making it easier to their pupils. With regard to teaching singing, however, the method was not so important. We had always been a singing people and were not likely to lose the melodic gift with which our mixed racial ancestry had endowed us. But with regard to violin playing the matter was different. He had always urged upon the Manchester School Board the desirability of opening violin classes, and he wished to acknowledge the liberal spirit in which the board had taken up the work. The classes were now firmly planted, and he hoped they would do even better by-and-by.

Mr. H. A. Donald (conductor of the West Ham Philharmonic Orchestra) gave an account of the methods of forming and instructing popular violin classes, combined with a general account of the musical history of West Ham. No instrument was a better vehicle for instruction in music than the violin, which compelled the learner to acquire a knowledge of both time and phrasing. Mr. Donald thought that a determined effort should be made against comic songs, for they are learned with fatal facility by children at school, to the exclusion of better music.

Mr. Fred. W. Blacow (violin master to the Manchester School Board) opened the discussion, and explained that the violin classes in the board's evening schools had now

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been in existence for five years, and there were about twenty pupils in each class. The difficulty was that the children often required to learn the elements of music as well. The board provides violin, bow and case at a uniform price of 10s. 6d. The discussion turned chiefly on the question how much theoretical instruction should be given previously to the practical work on the instrument, a point which assumes some importance where pupils with little or no musical knowledge are concerned.

Mr. J. W. A. Eskdale, bandmaster of Her Majesty's training ship Wellesley, explained his method of training the boys for the band, a task rendered difficult by the restricted space on board ship. Mr. Eskdale was not always able to explain his methods clearly, but he was firm as to the result, for his experience showed that it was never necessary to turn a boy out of the band—he always learned at the end, even if he had to try a dozen instruments first. It was best to give the theory and instruction as to time and keys pretty thoroughly before allowing the lad to begin blowing the instrument of his choice.

Not all the teachers present were agreed upon this. Mr. Haynes, bandmaster of the King's Own Regiment, maintained that it was better to teach theory and practice together. As to numbers in class, Mr. Eskdale declared that he would rather teach 100 together than ten, for the same vital energy had to be expended in either case.

In closing the morning session Dr. Hiles drew attention to the evident earnestness which inspired the members of the convention. The methods of musicians might be different, but their aims were the same—the diffusion of musical culture among the mass of the people—and personally he did not care in what way this was brought about.

The afternoon session was presided over by Mr. J. A. Cross, director of the Manchester School of Music. Mr. Newton Laycock, musical instructor to the Gateshead School Board, gave an address which hardly bore on the title, "The Common Difficulties of Music Code Work in the Elementary Schools," but which was, nevertheless, very instructive. Mr. Laycock demonstrated methods of training the voice and teaching time and accent, and the simple exercises exemplifying his method aroused much interest; in particular the manner in which voices could be softened by singing softly to pure vowel sounds. Examples of time teaching by hand and finger signs were also given, the children following the indications accurately.

Mr. Mason gave a fourth model lesson on "The Elements of Time," and Mr. H. Fisher, Mus. Doc., of Blackpool, made use of the same class of children to show how three-part singing might be gradually introduced by means of simple chords. The easier chords were first sung singly, then combined and woven into short phrases. With this the conference was brought to a close.

F. V. ATWATER.

A Bright Outlook for Marteau.—Henri Marteau expects an exceptionally busy season. He has already booked thirty concerts and his manager is receiving daily applications for further dates. He will play in the East during January and February, and is booked for the Pacific Coast in March. During the latter part of April and in May he will play in a number of musical festivals both in the Eastern and Western States. It is expected that Marteau will not return to Europe until the beginning of June.

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Expression in Elementary Teaching.

WE all hear occasionally of some little being who is not allowed to have any pieces, but is kept strictly to playing exercises; and these, naturally enough, a child cannot see the good of, and very seldom likes. No wonder! for both soul and intellect starve on such prison fare. Is it surprising then that under such circumstances children will beg to give up the study of music entirely?

The child-nature responds very quickly to everything emotional, and it is in youth that impressions are most easily made; therefore the taste for music, real music, should be fostered then, and the drudgery of technic (which, alas! none can escape) be made less terrible. From the time the first little melody is mastered the child can be taught to put some expression and meaning into it by observing the rallentando, crescendo, diminuendo, &c. Upon this foundation much may be built afterward. Does the teacher who gives only elementary instruction in music realize the responsibility of her precious privilege to awaken in the souls of beginners that love for those mysterious beauties in our art which is divine? It is doubtful. And yet what a beautiful task it is after all.

In the selection of music the greatest care should be taken, for in this matter the teacher forms the taste of the pupil. There are so many attractive things from the best composers, not only the old masters, but much that is written by composers of to-day—and right here in America—which is well suited and develops a sound taste, and it is absolutely necessary to "go with the times," by judiciously interspersing modern compositions among the severer classics. New figures appear in technic, new ideas are born in the intellect of to-day, as they were in the time of the earlier composers, and we must not neglect them. In a greater or lesser degree it is natural to most of us to be susceptible to emotion, but although a person may feel unutterable things while playing, it is quite another matter to be able to convey these feelings to others. Now there are various kinds of players, some who seem to have no capacity for expression at all, others who acquire a certain style in phrasing, &c., which is rather pleasing. Another plays as if expression were a possibility, but it is kept at arm's length from the player, and never a heart throb reaches us from those finger tips!

Such a one came to me for a few special lessons in order to prepare for a concert. She was a lovely young girl and devoted to music. One of her selections was a melodiog "Wiegenlied," with which she began. The playing was neat, distinguished by a metronome-like precision—no nuance, no anything which the character of the composition demanded from her; all feeling seemed to be held respectfully at a distance. At last I exclaimed, "Can't you feel what is in this passage?" Would it were possible to depict the astonishment in that girl's face! She was utterly unconscious that her reading was a meaningless one, and that she could not hope to make any impression on an audience—it is scarcely necessary to add that she didn't.

The utter impossibility of effecting such a change as was needful in her case by two or three lessons was only too obvious, for she had yet to begin to learn the secret of conveying to others what she herself felt.

The capability of expressing emotion is not so easy a thing to implant at eighteen—it should grow with the child's growth and be colored with the warmth of its re-

sponsive nature. The pupil generally needs urging to listen to herself—to criticize her own performance when practicing. Children forget this even when they have become very big children, and it is the teacher's task to remind them—not once, but many times.

Music is very generally studied by girls, as a necessary and popularly pleasing accomplishment, and the exceptions are those who ever attain to anything higher than the standard of the distinguished amateur. The majority want their music to delight the home circle, and this delight will only be realized if the student's fingers are taught to express what the soul would utter. Therefore great care should be exercised in the selection of a teacher, who to be really successful should possess something of the magnetic power to inspire others which is so essential to the orchestral conductor. It is especially needful in teaching advanced scholars. Children are largely imitative, but by degrees they delight in trying to make music beautiful, and to love it for its own sake. I have had such scholars and know whereof I speak.

Once invested with a little of this impulse allied to intelligence, and some natural talent, there is developed in a few years the pianist who alone has power to sway the emotion of her hearers, and who will understand how to illustrate the rich wealth of beauty, the real meaning and content of music; of course touch and technic are largely concerned with the results just stated. The former is an attribute which mightily enhances the beauty of perfect playing, and the latter is simply indispensable for the performance of any great work, but of themselves they are insufficient to uplift the soul and touch the heart as does the playing of a pianist whose chief charm lies in pathos and expression.

KATH OCKLESTON LIPPA.

(Written for the Women's Exhibit at the Convention of the National Music Teachers' Association, held in New York city, June 24 to 28, 1897.)

Genevra Johnstone-Bishop.—The Genevra Johnstone-Bishop Concert Company is having great success through Ohio and Pennsylvania.

Harry J. Fellows.—Mr. Harry J. Fellows, tenor with the Genevra Johnstone-Bishop Concert Company, has a voice of extreme purity, and is meeting with success through the West.

A Successful Moyle Pupil.—Mrs. Mary E. Brooks, the fortunate possessor of a rich contralto voice and considerable artistic temperate, who has been studying with Mr. Samuel Moyle all summer, has been appointed soloist at the Church of the Blessed Sacrament, at Boulevard and West Seventy-first street. Mrs. Brooks will be heard in concerts during the season in New York.

The Oratorio Society.—Besides the regular concerts there will be given a festival in commemoration of the twenty-fifth anniversary of the founding of the society in 1873 by Dr. Leopold Damrosch. The programs for the first and second concerts, respectively, will be Gounod's "Redemption" and "The Messiah." The programs for the festival will be Mendelssohn's "Elijah," "The Damnation of Faust," by Hector Berlioz, and a new work by Horatio Parker, "St. Cristoforo." The festival program will also include the production of "Sulamith," in memory of its composer, Dr. Leopold Damrosch, and a historical program reproducing in great part the program given by the Oratorio Society at its first concert, December 3, 1873.

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(Article 9.)

IN Fig. 20 we have a combination which gives an agreeable sensation, and we find that all tones which are pleasant and agreeable have a similar combination of partial tones. On the other hand, the combination of partial tones shown in Fig. 21 produces a disagreeable sensation, and all tones with a similar combination are also disagreeable. The conditions of the throat which produced the first combination was a complete relaxation of the extrinsic muscles (muscles of soft palate, tongue and pharynx), giving full use of all the resonance cavities. In the production of the second tone the extrinsic muscles were contracted, cutting off the principal resonant cavity. The conclusion from this is unavoidable—that to get tones of good quality the extrinsic muscles must be relaxed.

We can now understand that quality depends largely upon the use made of the resonance cavities, and that it is possible for everyone to produce tones of good quality. We have already seen that carrying power and intensity without strain can only be acquired by relaxation of the extrinsic muscles; that ease in producing any desired pitch can only be attained by relaxation of the extrinsic muscles, and finally that good quality can only be obtained by relaxation of the extrinsic muscles. Therefore the three things which are necessary to good tone production are first, relaxation; second, relaxation; third, relaxation.

As everything which can be said about the voice is included under these three heads the whole subject of voice development can be summed up as a relaxation of the extrinsic and development of the intrinsic muscles. All exercises then for voice development should have these two objects in view, viz., relaxation of extrinsic and development of intrinsic muscles.

We hear a great deal said at the present time about tone color. I wish to protest against this sort of use of the English language because color has nothing to do with tone. Color cannot possibly affect the ear drum, and it is only through the ear drum that tone can be recognized. Color affects the eye and not the ear. What is meant by tone color is quality, and it is always the best policy, in science especially, to say what you mean. The use of many different words or phrases to represent one idea is what gives rise to so much confusion in this matter of voice production, and usually the one who has fewest ideas will use the most words. We also hear considerable talk about mental tone. When anyone can cause my ear drum to vibrate by any amount of mental exercise without the intervention of breath, vocal cords and muscles and resonance cavities, then and only then will I recognize the existence of mental tone.

Mr. Davenport, of Boston, tells us that tone production is entirely a physical and metaphysical effort, and then immediately begins to talk about the air column, the soft palate, nasal cavities, &c., all of which is directly contrary to his definition of tone.

For the benefit of those who still believe in the vagaries and vaporings of Mr. John Howard, I reproduce a cut from "Quinn's Anatomy," the most recent and best work extant on this subject, which shows the relative amount of muscular and elastic tissue composing the vocal cord. Fig. 24 shows this. The vocal cord here is in the cadaveric position—that is, completely relaxed. During phonation the cord is drawn up into the position indicated by the triangle f, g, so that the edge of the cord at g is very thin. This is a vertical section through the larynx of a child. The amount of elastic tissues, indicated by the letter e is much greater in the adult than is here represented.

Mr. Howard tells us in an article in THE COURIER for May 26 that this layer of elastic tissue is incalculably thin. In this short article Mr. Howard gives three distinct and contradictory descriptions of the vocal cord. First, "for

the cords belong to the class called membranous (orthography) reeds." Second, "there is no thick tendon or ligament, but only an exceedingly thin sheath or covering of the cordal muscles, principally the thyro-aryenoid (orthography), which indeed constitute the vocal cord." I have never stated that the cord was a tendon, or, as tendons, do not contain elastic tissue.

Again, Mr. Howard says: "The cord is as thin as the skin of the finger, or rather, to use an Irishism, there is no cord whatever." And yet Mr. Howard tells us he has made ten dissections of the larynx. I think this cut is a sufficient answer to all such nonsense. M indicates the bundles of the thyro-aryenoid muscle. One of the uses which Dr. Curtis assigns to this muscle is that it slides along the surface of the vocal cord like the wire which is used to tune reed pipes, and thus helps to change the pitch of the tone produced by the cords. From its position it is difficult to see how it can do this.

To carry conviction an argument must be based upon premises the truth of which cannot be questioned. Then each step in the chain of reasoning must be demonstrated

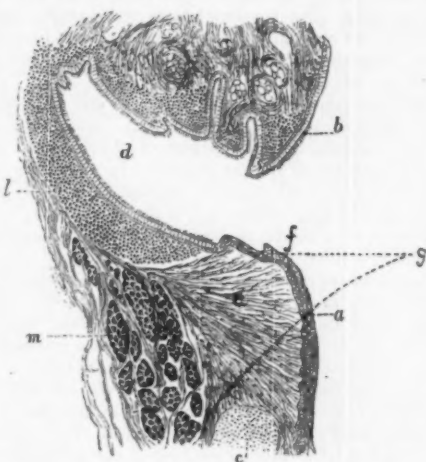


FIG. 177.—VERTICAL SECTION THROUGH THE VENTRICLE OF THE LARYNX OF A CHILD. (Klein.)

a, stratified epithelium over true vocal cord; b, ciliated epithelium over false vocal cord; c, nodule of elastic cartilage (cartilage of Luschka); d, ventricle; e, elastic tissue; f, lymphoid tissue; g, bundles of thyro-aryenoid muscle, cut across.

to the satisfaction of all. Conclusions reached in this manner are logical and their truth must be accepted.

If the premises are false and the reasoning sound, the conclusions will be false. If the premises be true and the reasoning false, the conclusions will also be false. But even if the premises and reasoning are both sound the conclusions, although logical and justifiable, are not always accepted, either because the mental capacity of those who read or listen is so limited that they are incapable of understanding plain and simple statements or there exist in their minds prejudices which will not allow of a careful consideration of the question from every standpoint.

In the articles I have written for THE MUSICAL COURIER I have tried to base my reasoning upon facts, not my facts, but facts which are recognized by all scientists as being established beyond question—facts which can be possessed by anyone who will take the trouble to look between the covers of any standard work on physics. I have endeavored to make each step in my chain of reasoning as clear as possible. Each of these steps is based upon actual experiments, which I have made scores of times and which cannot be produced in a written article, but which are vouched for by every authority on physics.

I had fancied, then, that my conclusions were justifiable and must be accepted by all who possessed a moder-

ate amount of intelligence and who would weigh the matter carefully and without prejudice. There are two classes of people, then, whom I do not expect to accept my conclusions, viz., those who have not intelligence enough to understand good, plain English and those who are prejudiced and will not give the subject due consideration.

Is it not logical, then, to conclude that Mr. Brown must prove either my premises or reasoning false or accept my conclusions or join one of the two classes named?

There are certain facts accepted by all physicists which Mr. Brown objects to and certain experiments which Mr. Brown does not admit as being conclusive. As I stated before, I welcome criticism, for if I am wrong I want to know it, but I cannot as yet acknowledge the validity of Mr. Brown's objections. In the first place Mr. Brown still clings to the erroneous theory that the voice is a reed instrument. I thought I had made it clear in my first article that the voice is a string instrument. A few more comments on that subject may make it a little clearer.

Mr. Brown does not seem to appreciate the fact that the conditions governing the action of a string must be essentially different from those governing the action of a reed. A reed must have rigidity without tension, because as the reed is free at one end there is no possible means of tensing it. An essential condition of a reed is inherent rigidity. Reeds then may be constructed of wood, ivory or metal, as all of these substances have that quality. On the other hand, a membrane has no inherent rigidity, therefore such a thing as a membranous reed cannot exist except in the imagination of certain individuals. Fancy constructing a tuning fork (which is virtually a reed) out of membrane or using membrane for the reeds in a harmonica or an organ. However, membrane can be made rigid by means of tension, but tension can only be attained where there are attachments at both ends, and this condition makes a string out of our membrane. Here then is this fundamental principle accepted by all authorities on physics, viz., sounding reeds and tension are incompatible, sounding strings and tension are inseparable. Whenever then anyone uses the word tension in connection with a source of sound, he is either discussing strings or drums or making an error. Will Mr. Brown look up his physics and say whether this is correct or not?

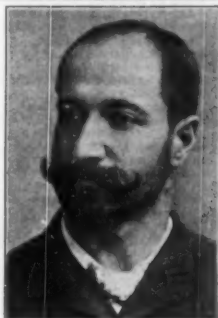
Is it not important then for us to know whether we are discussing strings or reeds when we discuss the voice? Mr. Brown evidently thinks not, for he says: "It may be well to state here that whether the vocal cords shall be called strings or reeds is absolutely immaterial so far as the science of production is concerned." I will ask Mr. Brown to reconsider this statement in the light of what I have just said and see if he does not wish to modify it. I had supposed that this fact was accepted by all and hence did not deem this explanation necessary. From Mr. Brown's writing one might conclude that reeds made of different materials were governed by different laws. This is not true. A reed is a reed no matter from what material it is constructed, and the action of all reeds is governed by the same laws.

The same statement may be made of strings. No matter of what material our strings are made the action is governed by the same laws. These laws, however, are very different from the laws which govern the action of reeds. In order, then, to know what laws govern the action of the vocal instrument it is not necessary to know whether the voice is a string, a reed or a wind instrument? Will Mr. Brown reconsider his decision and give me a candid answer to this question? Another fact admitted by all physicists, and the truth of which I did not think could be questioned, is that the partial tones of any instrument are all originated by the vibrator, the fundamental being produced by the swing of the vibrator as a whole and the overtones by the segmentation of the vibrator.

First I would like to ask Mr. Brown to cite his authority for the statement that the overtones are produced by the

SOUSA
AND HIS BAND
Have Toured
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vibration of the air in the resonance cavities. There are many insurmountable objections to such a proposition. In the first place, a flue pipe or ordinary organ pipe always produces a simple tone or only one pitch. If, then, as Mr. Brown states, the vocal cords produce the fundamental tone only, and the air in the resonance cavities causes the overtones, it would be possible only to have one overtone for the whole series of fundamental tones in the range of any voice. This overtone would always have the same pitch, while the pitch of the fundamental would be variable.

In the voice, on the other hand, we can pick out eight or nine overtones by means of properly tuned resonators. Moreover, these overtones always bear exactly the same pitch relation to the fundamental, no matter what the pitch of the fundamental may be. For example, the first overtone is always the octave of the fundamental, the second the twelfth, the third the second octave, and so on. On the other hand, according to the organ pipe overtone theory, the pitch relation of this overtone would be constantly varying and might be the same or even below that of the fundamental. The length of an organ pipe to produce bass C equals 128 vibrations per second is a little less than one-half its wave length, that is, the pipe would be a little less than $4\frac{1}{2}$ feet in length. Many basses sing low C.

In order then to get the first overtone of low C according to this theory the distance from the vocal cords to the lips would have to be nearly $4\frac{1}{2}$ feet. This would necessarily make dudes of all our basses, and I think Mr. Brown would encounter many strong objections should he attempt to put this organ pipe overtone theory into actual practice. This proposition is so supremely ridiculous that I cannot think it necessary to discuss it further. If Mr. Brown will study the photographs of the vibrating string given in Article I. and read the explanation given there, or if he will experiment with the monochord and tuning fork and satisfy himself as to how the overtones of string and reed instruments are produced I do not think he can fail to appreciate the fact that the overtones are produced by the segmentation of the vibrator.

Again, Mr. Brown says that because the resonators employed in photographing the voice are only tuned to the overtones of the string we cannot say that the voice has not the overtones of the reed. Physicists have worked this ground over carefully many times with resonators tuned to every pitch in the whole range of overtones and have never been able to discover the overtones of a reed in the voice, while they invariably find the overtones of the string.

In experimenting with our resonators while making our apparatus we went over this whole range of pitch many times and never found the overtones of the reed in the voice but always those of the string. It seems to me then that the fact that membrane has not the essential quality of a reed, i. e., rigidity, and that the overtones of the reed are never found in the voice ought to be sufficient evidence that the voice is not a reed instrument. On the other hand, the fact that the vocal cord fulfills all the conditions of the string, both as to pitch and partial tones, ought to satisfy anyone who thinks that the voice is a string instrument.

I have listened to the voice with resonators under every conceivable condition, from the softest to the loudest tone, and from the lowest to the highest pitch, and have found that overtones are always present, hence I think it safe to say that the voice is always a complex tone. This, as I have before stated, precludes the possibility of its being

an organ pipe or a flute, which are always simple tones (reed pipes are of course not included in this statement).

Will Mr. Brown experiment with resonators and convince himself of these things? I do not ask him to accept my statements, but before he disputes them will he not experiment with the voice and make sure that all scientists who have worked in this field are in error before he makes this statement again?

Unreliable Musical Articles in Non-Musical Magazines.

Beethoven and His Circumstances as Seen in the "Literary Digest."

W. FRANCIS GATES.

PUBLIC taste runs to the sensational in musical as in other matters, and newspapers and magazines cater to it as they would to the desire for the sensational in politics or crime. The legitimate facts of biography are not sufficient; we must rake and scrape the private lives of the great composers for details of sufficiently sensational interest to suit our appetites.

The newspapers, of course, pander to this taste, as it is a part their doctrine to meet all tastes. And not only do the daily papers, but also magazines of recognized standing and perhaps of serious purpose. In magazines where we might expect reliability in all matters of easily ascertained fact we may frequently find distorted history or sensational stories having no foundation save in the brain of the penny-a-liner.

The particular instance that leads me to these remarks is a sketch found in the *Literary Digest* of September 11, of this year. Now this is a periodical of the class mentioned above—one having recognized standing and presumably a serious purpose. It is made up, however, in the most part, of clippings from other journals, and the editorial work consists of wielding the shears and in introducing the clippings with a few preliminary remarks. The purpose of the magazine is to present the best of current literature in condensed form for the convenience of busy readers. An excellent purpose. But it is certainly due his readers that the editor make choice from more reliable sources than the one from which this article emanates.

The quotation in question is from the *Temple Bar* magazine—an article by Alice Quarry—and the subject is "Beethoven's Last Days." In introducing the article the editor says that Beethoven's later days were ones of poverty and that he often needed the ordinary comforts of life. Not stopping with this statement he goes still further in his ignorance and tells us that Beethoven "dragged out his life in a workhouse near Baden."

The quoted article likewise states several facts that are new to history. For instance: "A letter reached him in Baden from his nephew, the dearest being to him on earth. Beethoven set out for Vienna at once; but his funds were so low that he was obliged to make the greater part of his journey on foot. His strength failed, and he was forced to beg hospitality at a mean-looking house." After a sentimental tale of how he passed the evening and the night, it says he was taken ill and "his friends in Vienna were communicated with and a physician was summoned, but his end was at hand. Hummel stood disconsolate beside his dying bed. Beethoven was, or seemed to be, un-

conscious. Just before the end, however, he raised himself and caught the watcher's hand in both his own. 'After all, Hummel, I must have had some talent,' he murmured, and then he died."

In order to show that the article is almost entirely a fabrication I will hastily quote some of the circumstances of Beethoven's later days as given in some of the letters by Beethoven himself and by Schindler, Thayer, and Grove, than whom there are no better authorities.

First, as to Beethoven's life at Baden. This was not the well-known Baden-Baden, but simply Baden, a town some seventeen miles south of Vienna, having mineral water baths and a sanitarium. Beethoven first took the baths here in 1803, and returned thither several summers for the benefits he derived from the mineral waters. Evidently Miss Quarry took the "Kur" for a workhouse! Beethoven enjoyed Baden as a summer residence town, and much of his best composition was done there. Far from "dragging out his life at a workhouse" there we find him sent there by medical advice and "received with open arms by the Archduke Rudolph." In 1812 he gave a concert at Carlsbad for the sufferers in a fire in Baden.

Now, as to Beethoven's later days. Since the death of his brother, Carl, the latter's son had been a constant care to the composer, who had been appointed his guardian. The boy was a wild, worthless scamp, upon whom Beethoven lavished a wealth of affection for which his strong nature had no other human outlet. The boy became a rake and a gambler. Being put into the Vienna University he shortly afterward failed in the examinations and was expelled. Then he entered the Polytechnic School, but again failed in the examinations. Finally he tried to commit suicide, but he failed even in that. For this attempt on his life he was ordered by the police to leave the city. So Beethoven and his charge started off for Gneixendorf, a village fifty miles west of Vienna, where Beethoven's brother Johann had a good property.

This brother was a miserly fellow, who, although he owed his start in life to the master's generosity, always treated him with scant courtesy, and at times even with insult. He regarded Beethoven as an erratic, unaccountable sort of a fellow, who was an utter failure in matters of business, while he, the respectable "land owner," as he styled himself, was a shining success in the world.

After the uncle and nephew had been at Johann's place for a few weeks the parsimonious farmer forbade Beethoven to have a fire in his room, and declared he was going to charge him for his room and board. And as neither of these accommodations were satisfactory to the composer he determined to take his nephew back to Vienna and place him in the army, where he had succeeded after considerable effort in finding an opening for him.

The stage for Vienna ran through a neighboring town only two miles away. The weather was cold and damp, but good brother Johann would not permit Beethoven the use of his closed carriage, so he had to make the trip in an open one—one writer says in a milk wagon—and by this exposure came the illness which culminated in his death. On reaching Vienna he took to his bed at his old lodgings, and remained there to the end, March 26, 1827.

The above facts dispose of the sentimental tale told in the *Digest*.

One other statement that I have referred to was that where the article states that Hummel "stood beside his dying bed," &c. It happened that Hummel, accompanied by his pupil Hiller, visited Beethoven on March 8, eighteen days before his death, and the only persons present at



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GRIEG, E.—Papillon.
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Op. 38, No. 1, Berceuse.
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Petite Sérénade.
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Op. 96, Albumblatt.
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JONCIÈRES, V.—
Sérénade Hongroise.
KARGAROFF, G.—
Op. 30, No. 11, Berceuse.
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LIEBLING, L. M.—Romance.
LULLY, J. B.—Gavotte.
MASSENET, J.—
Dernier Sommeil de la Vierge.

NOLLET, E.—Op. 88, Elégie.
PADEREWSKI, F. J.—
Op. 8, No. 3, Mélodie.
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Op. 10, No. 1, Au Soir.
ROECKEL, JOSEPH L.—
Air du Dauphin.
SAINT-SAËNS, C.—Rêve du Soir.
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Op. 23, Gavotte Pastorale.
SCHOLTZ, H.—Album-leaf.
SCHUBERT, F.—Scherzo No. 1.
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SCHUTTE, L.—Berceuse.
WESTERHOUT, N. VAN—
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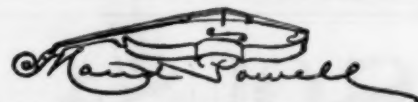
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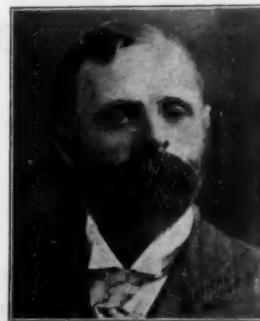
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his demise were Huttenbrenner and Johann Beethoven's wife.

And now as to Beethoven's financial circumstances.

During the earlier years of his composing life doubtless his income was small, and during much of his life irregular. But there is no question that he occupied a foremost place before the Vienna public; and his reputation was not confined to Austria, for we find him being presented to the Empress of Russia, receiving presents from other rulers, also the subscriptions of ruler and noble to his published works, to say nothing of the orders granted him from various courts, for which, by the way, he cared but little.

We find record of his receiving sums of good size, for that day, for his compositions, as he disposed of them to various publishers. Although his income was not that of a Mendelssohn, a Meyerbeer, or a Wagner, he was still far removed from the want of a Mozart or a Schubert.

We read of his receiving \$1,000 from Clementi for certain works; \$1,000 from Thompson, of Edinburgh; \$750 from the Philharmonic Society of London; \$550 from two concerts given for his benefit; \$850 in subscriptions to his Mass; \$1,200 from Schott, of Mayence, &c. These are but a few instances. Concerning the sums received for many of his works no record has been left.

From Jerome Bonaparte (formerly, it will be remembered, a resident of this country) came an offer of \$1,500 per year for light services as chapel master at his court at Cassell. While Beethoven's strong German sympathies kept him from accepting this offer of a victorious French prince, it was because of this tender of a foreign office that three of the Austrian nobility were moved to give the composer a pension, in 1809, of 4,000 florins (\$2,000 per year). While it is true that owing to the depreciation of the Austrian paper currency this pension came to be worth but \$1,050 and finally but \$450, still a yearly income of \$450, with no duties attached, was not to be despised, being as good as having an invested capital of \$7,500.

This pension ran on until his death, yielding him a total of perhaps \$11,000 or \$12,000, and to this is to be added the income from the sales of his numerous manuscripts.

As early as 1814 his income was sufficient for him to purchase bank stock which at his death was scheduled at \$3,500. And his whole estate was valued by his executor at some \$5,000, not a great deal, to be sure; but enough to keep one from "needing the ordinary comforts of life." It will be seen that, although he at times complained of his poverty, these spells were caused not so much by the absence of income as by the presence of a dyspeptic disposition that made him see his circumstances in a bilious light.

Beethoven was generous to his relatives and prodigal in his use of money. He wrote concerning his brother Carl: "I have given him not less than 10,000 florins," and his friend and pupil, Schindler, estimates that it must have been much more.

And still we are told in the *Literary Digest* that Beethoven "dragged out his life in a workhouse near Baden, often needing the ordinary comforts of life."

E. Leon Rains.—Mr. E. Leon Rains, the basso, a pupil of Mr. Oscar Saenger, who has been studying in Paris, and who has been engaged to sing in opera in this country, is now in the city, prepared to begin his season.

Johannes Brahms, 1833-1897.

SOME seasons ago, in commenting on the loss to the world of music coming with the sudden death of an eminent composer, the comparison was made between this present century-ending decade of music, and an interrupted or too-prolonged session, in some great opera house. One by one the singers are missed, as if tired or excused they become voiceless, a general silence deepens, only fragments of music are heard, the lights go out, stage and auditorium become pits of gloom, and the audience, half in awe and half in weariness, slip away, convinced that there is nothing more to be heard worth hearing.

We have not, perhaps, reached the dolorous and discouraged condition last suggested. But with Liszt, Wagner, Rubinstein, Gounod, Tchaikowsky, and now Brahms, gone, how the links with music's golden, nobler period of the nineteenth century are broken! How the great gods recede into a solemn perspective! leaving only one of their number, Verdi, and a beggarly dozen or so of half-gods in the world and in work. With Brahms' death, in particular, Germany's last nobly creative musical mind, Germany's supreme contemporary composer of general significance departs. A ruck of noisy-clever music makers, a synod of dull, brilliant or laborious orchestrators, a brigade of imitators of one sort or another, is all that remains. Brahms has been called, and happily called, the Robert Browning of music. His death, ten days ago, gives to German music much the same aspect that came to England's poetical activity when Browning could not add even "one word more;" when Tennyson, too, was silent forever. And he was Miltonic, too, and with his voice dumb his land's music seems to have lost its Milton.

Yet Johannes Brahms, dying only in the middle sixties, earlier than this spring had fully closed his high career. For several seasons his austere, noble, spiritual musical thought seemed to have ceased its communications to us. He rambled slowly about Ischl, Carlsbad—was an invalid in Vienna, and as ever a hermit much—entertained his intimates, grew not much gentler, in a rough speech and blunt manner; and was disposed to say nothing more in music. His detached, full and well rounded career, his desire for musical creativeness was over. Brahms was born in 1833, the son of a contrabassist, at Hamburg. He was a peccolous pianist, and for a time a notable concert virtuoso; but anon he devoted himself to composition. Schumann may be called his discoverer; but Brahms' recognition was inevitable. His later life has been passed, year by year, in hard work, in quiet, in scholarly or philosophic unsociability, except with his small circle of friends. It was passed in the self-exclusiveness of a consummate and masterful and profound musician, in the stateliness of the most titanic figure in symphonic writing since Beethoven; as became the utterer of symphony's final expression.

As to his works, we need not be more than reminded—among so many that are his monument—of four symphonies (which contain the most eloquent symphonic thought and the highest aesthetic beauty in music since Schumann's series ended)—of his German "Requiem," and Destiny Song, his concert overtures, his exquisite B flat Piano Concerto, and its fellow; of the Violin Concerto in D major, of the "St. Antone Choral" Variations; of the two Serenades, the inimitable lovely songs by

dozens, the mass of piano compositions usually not less difficult than fascinating; and of much choral and part-song writing. His opus numbers run toward about 120. That is not such a long list as many great and small musicians have completed; but in its details Brahms' catalogue includes often many sets and series of works, and it is truly a list of significance such as few have left. He wrote no operas. He believed it was not his calling, and, besides, his was a self-expression in music of a higher, a purer kind, one of an essence closer in touch with philosophic and spiritual suggestiveness. He had no sympathy with Wagner or Wagnerism, musically or ethically. He was ever quietly aloof from it. He belonged to another age. He belonged much more to Bach, to Beethoven. He despised popularity. He wrote to the soul and to the inner ear, as well as to the outer one if ever a musician did so write, or could so write. To the petty and duller minds, to the men of cliques and of narrower perceptions, he has been ever a stumbling block, and so he will be. They could not understand him, they have not understood him, and in their misunderstanding they have vainly tried to belittle him. But one might as well try to belittle one of the greater prophets of the Old Testament because the diction sometimes is not clear, is prophetic, and is apt to lack "modernity." Brahms' was thought incarnate in music—and in a strange degree and manner, not merely aesthetic thought, but moral and philosophic thought sounds in his voice. He will live when the half-gods are forgotten, and when the great idols with feet of clay are prone.

In America Brahms has been firmly, one may say devotedly, welcomed, studied, revered; and here and there abused and disputed about. His place here has become yearly more enlarged, and his hold on the best musical element of the audiences in our cities has grown but the stronger. "I don't know Brahms' music half well; but that man says things to me that nobody says except Bach or Beethoven." So was overheard remarking a well-known concert-goer, one evening a winter ago, to an acquaintance on leaving a concert where one of Brahms' symphonies had been played. "You might go further," was the answer, "and add that Brahms says things that Bach and Beethoven did not say—perhaps could not—whether they meant them or not." In such a passing and overheard expression of the casual auditor's sentiment there is a good deal conveyed of the intellectual and emotional force with which Brahms appeals to such as have insight toward him; and a hint, too, comes as to his relation to music past and to music listeners to come. Nothing in art can be declared immortally eloquent; but Brahms' best works will live long; and their hold upon many future generations of serious minds will be but the more imperative and obvious.—E. Irenaeus Stevenson in *The Independent*.

Liebling.—Max Liebling, the senior of the pianistic Liebling family, returned recently from Europe on the Kaiser Wilhelm der Grosse. Mr. Liebling brought with him a portfolio of his own compositions for cello and piano, which will be played in concerts in Berlin this winter by Anton Hekking and James Liebling, and in New York by Hans Kronold, Leo Tausig, Mr. Alexander Blaess, of the Boston Symphony Orchestra, and other distinguished 'cellists. Mr. Liebling looks hale and hearty after his four months' vacation, and looks forward to a busy season of teaching and accompanying.



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Madame Cappiani.

MME. LUISA CAPPIANI has returned to this city to resume her course of vocal teaching at her apartments in the Parker, 123 West Thirty-ninth street. There is no truth in the rumor that Madame Cappiani intended to go to the Yukon to take possession of her Klondike gold fields. She was not tempted while in California to go so far away when the gold was right here for her in her New York studio.

She nevertheless took advantage of her Pacific trip to look at Saturn through a Lick telescope, and at Los Angeles the Literary Club gave her a great reception. On this occasion she lectured on her vocal method, and a vote of thanks was afterward passed to her for the information given out to 400 members of that assembly.

At San Francisco Madame Cappiani was the guest of Miss Albertine Crandell, a composer and former pupil of Cappiani, and at San José and Santa Cruz she was the guest of Miss Frances Davis, another distinguished lady. This late visit of Madame Cappiani to California demonstrated to her and her friends her great reputation as a vocal teacher, for she was thoroughly known there, as she soon discovered.

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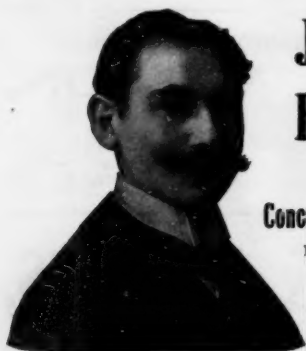
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Miss Maude E. Richards is one of those talented young Americans who has had excellent training at home and who during her vacation this summer has come abroad to seek the criticism of teachers here. She commenced



MISS MAUDE E. RICHARDS.

the study of voice production with Mr. F. W. Wodell, the well-known vocal teacher, of Boston, and Mr. Perley Dunn Aldrich, of Rochester, formerly pupils of Mr. Wm. Shakespeare, of London, who had thoroughly learned the principles and practice of voice production. When Mr. Shakespeare heard Miss Richards for the first time he expressed himself as very greatly pleased with the volume and quality of her voice, that her breathing and emission of tone was excellent, and that by judicious development under the direction of competent teachers her future as a great artist was exceedingly bright, as she possessed the three great essentials to success, viz., voice, personality and temperament.

Miss Richards is the contralto soloist of the old and well-known Brick Church of Rochester, N. Y., where she is now singing for the third year, which is conclusive evidence of her musical ability.

One of the factors which is invaluable in Miss Richards singing is her knowledge of harmony and practical piano training. Her voice is a true contralto with a wide range, the upper notes being particularly beautiful. She has a great deal of sympathy in her singing, and displays

much temperament in selections from the oratorios and several songs which the writer heard her sing. Her interpretation is that of one who has the intuition to phrase correctly and to give the right emphasis, so as to make the most of each phrase. Her enunciation was excellent in both Italian and English.

Miss Richards has already become a well-known concert vocalist in New York State, and has taken part in different oratorio and other concerts with great credit to herself, as has been heretofore reported in these columns. She has a repertory including a number of oratorios and some of the modern works of our best writers, besides songs and ballads.

During her trip abroad she created the most favorable impression among musicians, both in London and Paris, who will undoubtedly extend to her a most cordial greeting, and will look forward with much pleasure for a return visit from this talented young American.

14 MANSFIELD STREET, PORTLAND PLACE, W.
September 30, 1897.

I consider Miss M. E. Richards who has studied with me possesses a contralto voice of a very rare order, and of the richest quality. Her style of singing is most sympathetic, and she should take a high place on the concert platform or operatic stage.

WILLIAM SHAKESPEARE,
Professor of Singing, London.

Mr. Banner's Press Agent.—Mr. David Levy, press agent, would confer a favor by sending his address to this office or calling in person.

Band Parade in Denver.—There have been stirring times in Denver lately. The Annual Festival of Mountain and Plain has just been held, and after the band contest under the direction of Oliver B. Howell, dean of the Denver Conservatory of Music, his third year as director of the contest, a parade of the united bands took place, awakening the liveliest enthusiasm. Even Sousa himself, accustomed as he is to scenes of enthusiasm, would surely have been thrilled with unwonted pleasure at hearing "El Capitán" played by 635 musicians, and at seeing the immense concourse of people following the monster band, crowding the streets and keeping step to the inspiring strains as long as the music could be heard.

The carnival edition of the *Rocky Mountain News* speaks of the procession as follows:

Dean Oliver B. Howell, of the Denver Conservatory of Music, preceded the monster band on a high trap drawn by a pair of bay horses and wielded the baton in sight of every musician. The drum major from each band walked in front. The squad was led by the big Indian drum major of the Colorado Midland Band.

At the signal from the leader's baton there was a roar of snare drums in the rear and a crash from the bass drums. The whole band moved forward as one man. Another long roll from the drums and the strains of "El Capitán" broke forth with a crash.

The first two rows of musicians were composed of forty trombone players. The front row contained twenty slides. The glittering pistons all working in unison made a most thrilling sight. Next to the trombones were the baritone horns. A row of them reached the entire width of the street. Two rows of tubas emitted a thunderous din as they passed. Next came the alto horns with their infectious after-time. There were two rows of these. The B flat clarinet players made three full rows across the street and were followed by the players of the E flats.

By the time this portion of the band was in view the front had passed beyond hearing, and from the blare of trombone and tuba the sound was changed to the high notes of the clarinets and the cornets, which carried the air. The cornet division made an imposing array. There were at least 100 of them. Following the cornets were the saxophones and piccolos. With a rattle like that of musketry the snare drums went past, and following them were the big bass drums. The booming of cannon was dull in comparison with their roar.

Twenty bands in all were in this parade. Sixteen of them took part in the contest: The Las Vegas Band, Trinidad City Band; Engle Brass Band, of Engle, Col.; the Nebraska Brigade Band, of McCook; the Idaho Springs Silver Cornet Band, the Fort Lewis Indian Boy Band, Grand Junction, Bald Mountain, Loveland, Colorado Springs, Pollard's Concert Band, of Starkville, the Teller Institute Band, Colorado Midland, Colby, Kan., and Telluride.

The judges selected were Anthony S. Lohman, Oswald Richter and Oliver B. Howell.

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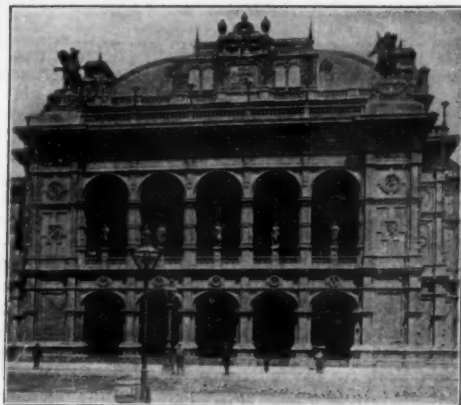
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VIENNA OFFICE THE MUSICAL COURIER.
IV, Plossigasse 3, October 1, 1897.

THE Court Opera House has been the liveliest of all the scenes of action excepting the Carl Theater since Mahler has taken the reins entirely in his hands.

Lortzing's "Zar und Zimmermann" was the first work which he prepared and studied from the foundation upward with his new forces in the Court Opera. The new staging was very tasteful and natural. The chorus showed an improvement that touched upon virtuosity. The orchestra surpassed itself in effective working out of the minutest details and the humorous features of the opera were delicious.

For this not only the orchestra, but Hersch, who took the part of Van Bett, is to be thanked. His role created a sensation. What we found in the marriage agent of the Bohemian art and variety was enhanced and increased in the old Bürgermeister of the Niederland. He was the consummation of all the spirits of humor and wit.

The manner in which the public received the song "Szepter und Krone" shows how thankful the people are for a "tune." Melody is not always recognized in these days, even when it is heard. I notice among the younger generation a great advancement in this respect over the old-fashioned folks, who sigh and long for the days when Herz was the pet of the salon and the popular concerts halls, and—oh! for the days of the old-fashioned tune! But to return to the singers.

Forster, Schrödter and Dippel alike distinguished themselves; the orchestra under Mahler's direction showed a greater precision and better ensemble, if that were possible. In short, the critics all say that Mahler may pride himself on this performance, and that "Zar und Zimmermann" will very likely become an opera in their repertory.

In a late performance of "Tannhäuser" Mahler is reminded that much of his great success is due to the fact that his orchestra is the best in Europe, and that his support from singers like Winckelmann, Reichmann, Grenng, Schrödter cannot be equaled elsewhere. The critics in-

clude Ehrenstein's Elizabeth also; but with this last I cannot agree. Her voice is nasal, and while she has marked dramatic ability, and in roles like Sieglinde, Elizabeth and Eurydice presents a decidedly poetical "Wesen," still as a singer she no more than passes muster. Question: Were singers like Renard and Ehrenstein taught nasal resonance? Mahler again showed a marked disposition to retard the tempi in "Tannhäuser;" otherwise the performance was a brilliant one and attracted as great an audience as though a famous première were to be given.

Enthusiastic preparations are going on both in the Hof Opera and in the Theater an der Wien for the respective operas "La Bohème," by Leoncavallo and Puccini. The première of the latter will be given this evening in the Theater an der Wien. Madame Saville, from the Covent Garden Theatre, and Naval, from Berlin, will take the leading roles.

The artistic atmosphere of Vienna is odorous with the Bohemian since last fall. And now the season begins again with Bohemian emphasis. The first two pieces, by Otto Erich Hartleben, "Lore" and "Die Erziehung zur Ehre," of which, if space allows, I will speak later in this letter, brought to us his characters from the Latin quarter of Paris, whence Leoncavallo also has fostered the children of his brain.

These operas should not allow the original author of the text, Munger, to pass unnoticed. Replace the initial letter "M" with "H" and we have the word which Munger knew so well to describe in humoresque style. The awful word hunger loses its awfulness in his hands—he who knew the pain and grip of hunger himself, and who, it is well known, died of a sickness which was the consequence of his early life of starvation, and whom even fame and finally acquired riches could not keep from the asylum of Faubourg Saint-Denis, where nerves and digestion, shattered with coffee, insufficient nourishment and overwork, tried too late and in vain to repair their terrible waste. Oh, ye rich!—counting your money bags as you ride up Broadway, who pretend you envy the simple life of the poor—picture to yourselves what it is to go hungry from day to day; to long for the deliciousness of plain broth and bread for which you toil from morn to midnight in vain! But I must stop my preaching and go on with my operas.

Puccini, Mascagni, Leoncavallo, all lived and fought starvation in Mailand, where they led the lives of the Bohème, but where they were not allowed to sink beneath the weight of work, care and hunger. The Mailanders stood nobly by them and led them from one success to another, as they worked with the great robust strength of youth.

These three used to meet together at the Trenk'chen Bierhalle in Mailand, where the interesting writer of the "Theater Brief" in the Fremdenblatt tells us Puccini first happened to mention that he had chosen Munger's "Zigeuner-leben" for his latest opera, whereupon Mascagni, astonished, declared that he himself had been composing for this same subject for six months. After this, naturally, the friendship of the two was broken, and

Puccini left Sonzogno's and went to the publisher Ricordi. According to Puccini's story he had the prior right, as he declares that four years ago he had already decided to use Munger's "Zigeuner-leben" as a libretto for an opera, and that a few months afterward Leoncavallo came to him with the news that he was going to use the same text, whereupon Puccini protested. Puccini indignantly denies Leoncavallo's charge that he (Puccini) had stolen the ideas of the former or used his plan in any particular.

Thus the two friends became embittered, and the estrangement and enmity are aggravated by the fact that the work of Puccini has been an undisputed success throughout Europe, and that the two operas will appear almost at the same time in Vienna. The friends of Puccini declare that the Court Opera here would have given his work the preference if the great conservatism of Director Jahn had not been decidedly hostile to all novelties, except ballets: and thus it was that the directrice, Schönerer, of the Theater an der Wien, feeling the shortcomings of her box receipts, came upon the idea of giving Puccini's opera here. Puccini is now in Vienna, and will be present at the first performance.

I was not in Vienna when the members of the foreign press gave him a cordial reception, and sickness in the family prevented my seeing Leoncavallo last fall when his opera was then accepted by the Court Opera.


Since writing the above the performance of the opera of Puccini was postponed until to-morrow, Tuesday, October 5, owing to the illness of Madame Saville. Hence I am obliged to postpone my account of it. But the next time I write I will have an opportunity of comparing the two, which will be interesting, as Leoncavallo's opera is soon to be given.

Smetana's "Dalibar" is to have its première to-night, Monday, October 4. I am prevented by indisposition from attending, but hope to be able to go on Thursday next, when it will be given again. This being the Kaiser's "Namens Tag," great festivities are in action at all the theatres. "Dalibar," at the Court Opera; Barseisen in "Heimat," at the Raimund Theater; "Der Vogelhändler" at the Theater an der Wien, and, I think, Zaccani at the Carl Theater, all with festive lighting and decoration.

Princess Metternich, by the way, after the great success of "The Bartered Bride," is to be at the première of "Dalibar" to-night to get points for a performance in Paris. Smetana is the most popular opera composer in Paris just now, they say.

Signorina Prevosti is another "Künstlerin," who has been rendering the enterprising Theater an der Wien a most attractive place of entertainment for some time past. Signorina Prevosti is an Italian, whose best role is in "Traviata" and whose acting is compared with that of Eleanora Duse and her singing of Violetta with Patti's. She was received with acclamation by the orchestra in her first rehearsal. From all accounts Prevosti seems to have been very highly rated in Berlin for her dramatic talent as well as her vocal powers. Both are so thoroughly cultivated and well-nigh perfect that she should by rights receive a twofold crown. "Traviata" is

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exceedingly well suited to her gifts. She is not pretty, however, only she has wonderful eyes, that seem to devour her whole face, as the French say—eyes that Gabriel Max or Dante Rossetti would have used for their madonnas and saints. That she is not pretty argues only the better for her great gifts, especially in the role of Violetta, who at least ought to be pretty. Prevosti's gastspiel was so successful that Directrice Schönerer invited her to prolong it by three further performances.

Frl. Elsa Brunner in "Konigskinder" found warm appreciation for her real gifts, but the voice is not developed or not suitable to the melodramatic intonation, the effect being artificially theatrical and lacking the impressiveness of true inwardness. The little girl in the play, of whom I wrote before, is Emma Blaba, a "wonder-child" of remarkable talent, and Hohenfels herself is or has been giving her instruction.

Speaking of Hohenfels reminds me that the Court Theatre has completed its improvements and opened the season with the farce "Wild-diebe." The reconstruction has greatly improved the acoustics, so that the even conversational tone is easily heard in the fourth gallery. Duke Ludwig Victor, Prince Liechtenstein, Counts Badeni, Ledebur and Kelsinausegg were present at the opening.

Before leaving the opera I would like to call the attention of all to the two articles in the *Century Magazine* of September on "Jenny Lind in America," especially the article of Fanny Morris Smith. Her reference to the contrast Jenny Lind offered to the modern corrupt life on the stage reminds me of my one cry, "Carthago delenda est!" and I beg public opinion to arise and reform this state of affairs going on behind the scenes in the opera and theatre of to-day that divine art may no longer be wedded to scandal, vice and corruption. My own voice is insignificant and my pen too feeble, but I know of no paper, no power in the press so potent to work such a reform as THE MUSICAL COURIER, and while it is protesting against the greed and leeching of Americans by foreigners, would that it might lift its voice against this profanation of art in America. What a searching, what a cleansing, yea, what an indignation among ourselves such a reforming campaign would create! How it could raise and "elevate" one of the "might be" greatest teachers and forces that exist—an inestimable power that would work for righteousness in the world, for beauty and truth and immortality in art and literature!

What an infinitely regrettable pity it is that none of us can go to-day to the opera without lending our presence to degradation and crime from whose very breath we would flee in private life! Oh, that our purer American atmosphere might foster a new life in the drama and opera! America, the land of purity and freedom and of the people that Goethe said would come to enlighten the whole world!—America is alone the country to forever root out the license and corruption brought to us first by European traditions which it might, in turn, reform. America is the one land on earth that might hold art and beauty sacred; that could render scandal, divorce and crime as disreputable on the stage as it is in private life. Hail the day!

I will answer Miss von Tetzels question she asked some weeks ago by saying that I would solve the problem of what to do with, or without, the aforementioned gossips by putting them all in a menagerie "show," in the cages along with all the other hyenas, panthers and wildcats thirsting for human blood. Thus they could do no harm, if not much good, and when the people feel their absence too keenly they could amuse themselves by going to the "show" and watching them perform their wild antics and have their entertainment just as before, only "quite harmless, you know."

This letter is already long enough, and all about Zaccani and Larsen and the other news must be put in another letter. E. POTTER-FRISSELL.

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5. Free organ recitals and lectures on the history, development, construction and literature of the organ. N. B.—For those desirous of studying choir training privilege will be granted of attending weekly rehearsals of All Souls' Choir (thirty-five voices).
6. Analytical lecture recitals on the programs of the New York Philharmonic Society, Anton Seidl conductor.
7. Free admission to the concerts of the Philharmonic Society (reserved seats in balcony).

Certificates will be awarded to those who merit them.
N. B.—It is of the greatest importance that students enter promptly at the beginning of the term, in order to gain the full benefit of a course unequalled in its opportunities and comprehensiveness.
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Boston Music Notes.

OCTOBER 16, 1897.

Sophia Markee left Boston on Wednesday for New York and Chicago, in which latter city she has professional engagements to fill. She will return some time in November, making quite a stay in New York on her way to Providence, where she sings with the Arion Club in "The Swan and the Skylark." This will be the first list of soloists. In addition to Sophia Markee, Evan Williams and David Bispham will sing. The name of the contralto has not yet been announced. As usual, there will be a large orchestra of men from the Boston Symphony, with Jules Jordan as director, and the event will be one of the most fashionable in Providence during the winter. Mrs. Markee has other engagements pending, and her season promises to be a busy one.

Mr. and Mrs. Henschel have intrusted their talented daughter Helen to Emma Hosford for instruction in singing. Miss Hosford has just been engaged as teacher of singing at Wellesley College, beginning her duties this week.

Mr. Everett E. Truette has moved into his new studio, at 218 Tremont street, and is nearly settled, with the exception of the large three manual organ which is now being made for him, and which will be in place in about a fortnight. This organ has eight stops in the great organ, seven in the swell organ, five in the choir organ and three in the pedal organ, besides ten combination pedals. The studio is a very large room, and the piano and organ will be tuned in unison, so that the instruments can be used together.

Miss Gertrude Walker is to sing in concert the present week in Lynn and Worcester.

One of the most interesting, or rather two of the most interesting recitals of the season will be those by Miss Lena Little and Mrs. Emil Paur, on the evenings of November 23 and 30, in Steinert Hall, when they will be assisted by Mr. C. M. Loeffler. Miss Little will sing some new songs by Mr. Loeffler, with piano and viola accompaniment.

Mr. George H. Howard, organist, assisted by Mr. Ernest R. Hunter, tenor, gave a concert at the Congregational Church in Taunton, Mass., on Wednesday evening, October 13. The program was a well arranged and interesting one.

At the New England Conservatory of Music October 13 there was a memorial recital of Johannes Brahms, given by Miss Louise Leimer, Mr. Carl Stasny, Mr. Emil Mahr, Mr. Louis C. Elson and Mr. Leo Schulz, assisted by Mr. Daniel Kuntz, of the Boston Symphony Orchestra, when the following program was given:

Address, The Influence of Johannes Brahms.
Mr. Elson.
Quartet, A major, op. 26, piano, violin, viola and violoncello.
Messrs. Stasny, Mahr, Kuntz and Schulz.

Songs—
Von ewiger Liebe (Eternal Love).
Sapphische Ode (Sapphic Ode).
Ständchen (Serenade).
Meine Liebe ist grün (My Love Is Young).

Miss Leimer.
Concerto, D minor, op. 15, piano.
Mr. Stasny.

(Orchestral Accompaniment played on a second piano by Dr. J. Albert Jeffery.)

A reception was given at the New England Conservatory on Thursday evening to meet the director and the new members of the faculty. There was a large number in attendance, and the occasion was an enjoyable and interesting one.

Miss Gertrude Gardiner, who has just opened a studio for instruction in the Virgil Clavier method exclusively, gave an informal reception Wednesday evening last week,

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when the following program gave much pleasure and excited much interest:

Paganini Caprice.....Schumann
Prelude, No. 7.....Chopin
Toccata.....Paradisi

(First on clavier, then on piano.)

Scale G, four notes at a count; 800 per minute.

Scale of G, in thirds, sixths and tenths, four notes at a count; 480 per minute.

Arpeggio, C to F, four notes at a count; 608 per minute.

Barcarolle, A minor.....Rubinstein
Galatea.....Jensen
Spring Night.....Schumann-Liszt

Miss Gardiner is an accomplished musician, having studied singing under Mr. Charles R. Adams and appearing with success until a slight indisposition required change of climate, when her attention was called to the Virgil practice clavier and she began to investigate the system. So interested did she become that she remained in New York for the full course given in Mrs. Virgil's school, graduating with honors. She is greatly interested in her work and therefore teaches remarkably well. Her studios are delightfully bright and cheerful rooms, arranged with much taste and attractive in every way. Miss Gardiner's many friends are most enthusiastic in their praise of this young teacher and the promise for her future success looks brilliant.

The last six of the Cambridge Art Conferences are to be devoted to music. October 24 Mr. Benjamin I. Gilman will lecture on "The Psychology of Music;" October 25, Mr. William F. Apthorp, on "The Functions of Criticism and of the Critic;" October 27, Mr. Philip Hale, "The Beginnings of Opera;" October 28, Mr. Homer A. Norris, "Master Musicians: an Analytical Survey from Palestrina to the Present Time;" October 30, Mr. Daniel Batchellor, "Sympathetic Relations of Tone and Color Harmonies," and October 31 there will be a vocal and instrumental concert, when the works of American composers will be given. Mr. Homer A. Norris will have charge of this concert and will be assisted by Miss Caroline Gardiner Clarke, Miss Katherine Ricker, Eliot Hub-

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bard, Arthur Wellington, Nellie Woodbury Clark and Hattie Clark Woodbury, and Miss Thompson, pianist. Works of Mrs. Beach, Chadwick, Nevins, Clayton Johns and others will be given.

Miss Gertrude Capen will give a course of six lectures, beginning October 19, on Tuesday afternoons at her studio, Massachusetts avenue.

THE RUTH BURRAGE ROOM.

In an interesting article upon this most useful institution, the *Boston Transcript* says:

"Some of our music-loving readers may have forgotten the existence of the Ruth Burrage Room in the building 153 Tremont street, though others have good cause to remember it. A brief account of this unique institution will not be without its interest here.

"Some twenty-five years ago, by the will of Miss Ruth Burrage, a sum of money was left in trust to B. J. Lang of this city, to constitute a fund, the income of which was to be devoted to some musical purpose, left to the trustee's discretion. After considerable thought as to the way in which the money would do the most good, Mr. Lang determined to lay it out as follows:

"He collected a library of four and eight hand music for two pianos, and set it up in a room furnished with two concert grands, kept constantly in tune and in unison. Free use of this music and of these instruments was given to such music lovers as could play well enough at sight to make four and eight hand playing together an object. Any two or four persons able so to play at sight could put their names down for an hour, and, at the expiration of that hour, could have their names retained on the list for the same day and hour of the following week. But no party could register for more than a week ahead. It was also specified that the room was to be used only for playing on two pianos, four-hand playing on a single instrument strictly forbidden—indeed, there was no four-hand music for a single piano in the library. The idea at the bottom of this rule was that enough people owned a piano to make it easy for any two persons to indulge themselves in four-hand playing upon a single instrument at home; whereas very few ever had the chance of finding two pianos in unison whereupon they could play together.

"The rooms and instruments were given, rent free, by the generosity of Messrs. Chickering & Sons, so that Mr. Lang could apply the whole income of his fund to enlarging the library and keeping it in order. The library consists mostly of arrangements of standard classic and modern orchestral works, although it also contains more original four and eight hand music for two pianos than most musicians would think existed. It has lately been largely augmented by the addition of many works by Brahms, Tschaiakowsky, Chaminade and others of the newer schools. In fact, there is exceedingly little two-piano music now published that cannot be found there; the collection is almost complete.

"The success of the Ruth Burrage Room—that is, the well-nigh unintermittent use that has been made of it for a quarter of a century—is a good earnest of the wisdom of Mr. Lang's plan. Almost countless piano playing music lovers, who would otherwise have had no little difficulty in finding two instruments in tune together in a place where they would be free from interruption, have here found two admirable grands, always in unison, always in good order, together with a collection of music to select from such as is probably not duplicated in this country. Since the room was first thrown open to the public the pianos have been renewed a dozen times at least. In a word, the room has found a public want, and well filled it."



BROOKLYN OFFICE THE MUSICAL COURIER,
539 FULTON STREET, October 18, 1897.

IT may scarcely seem possible to realize it, but the season has really opened, and has been ushered in under most favorable auspices.

To walk on Fulton street and to see the announcements adorning the windows is about the quickest way to realize that something is going on. The unique card containing a cut of Sieveking's massive and magical hand is attracting no end of attention. Sieveking, by the way, is to make his first appearance in Brooklyn as one of the soloists at the opening concert and reception of the Seidl Society. Sieveking will be an excellent drawing card. His successes of last season created considerable desire to have him appear in this city, and this will be his initial performance this season.

The other soloist secured is Mme. Helene Hastreiter, whose name was magical a couple of seasons ago, when she was here as prima donna contralto of the Metropolitan Opera Company. By special permission Madame Hastreiter has been engaged to sing on this occasion, as she is at the head of a concert company which is going directly South. Madame Hastreiter has a host of admirers in Brooklyn, and her reception will be a cordial one, for, apart from the magnitude of her art, she enjoys much social esteem.

Since her last New York appearance she has gained much renown in London and other cities abroad, where she created a furore upon every appearance. In London she sang in Covent Garden, and in Italy she is an idol and a musical protégé of Queen Margherita. The London press is extravagant in its praise of Madame Hastreiter, who will sing November 5 at the Academy of Music. Seidl will bring a larger body of musicians, and the affair promises to be a fitting tribute to one who has just had such honors heaped upon him as Mr. Seidl has had during the last summer at Bayreuth and everywhere else. The society is meeting with enthusiastic patronage from every quarter.

The Brooklyn Institute opened its season with a song recital by Mr. and Mrs. Georg Henschel. The large and representative audience broke into rapturous murmurs and applause at the close of almost every number of the beautifully selected and exquisitely presented program.

The pleasure of hearing this artistic couple sing can scarcely be described, but it is a very flat contradiction to the remark in the correspondent's columns of this paper that the first requisite of a singer is voice, the second voice and the third voice. Mr. and Mrs. Henschel distinctly prove that if the first requisite is voice the next is style, and the next finish. I gave the program in the last issue.

On Wednesday night at the Kneisel Quartet concert, at which Mr. Arthur Whiting and Mr. Hackeharth assist, the Grieg quartet in G minor has been substituted for the Schumann as announced. Next Wednesday, October 27, the second song recital will occur. Mr. David Bispham,

baritone, and Miss Maud Powell, one of the favorite New York violinists, will give the program.

The analytical piano recital by Dr. Henry G. Hanchett, assisted by Dr. John C. Griggs and Mr. Albertus Shelley, the program of which I gave last week was presented to a very large audience at the Art Building. The notes were given with lucidity, and were instructive, as Dr. Hanchett's treatments always are.

Mr. Shelley was warmly welcomed, and with the readiness with which Brooklyn always appreciates talent. Dr. John C. Griggs gave his numbers very intelligently, and he was in good voice.

On the same day in Memorial Hall Mr. Albert Gérard Thiers and Mr. William H. Barber gave a piano and song recital to a fair sized audience. Although Mr. Thiers announced that he was suffering from a cold, his audience in no way suffered, as he gave his numbers with the same purity and brilliancy of tone that always characterizes his work. Mr. Barber played with great freedom and ease; the lighter numbers were especially graceful and delicate. Miss Kate Stella Burr played the accompaniments for Mr. Thiers in a very sympathetic manner. Mr. Barber has taken a studio at Chandler's from 9 A. M. to 1 P. M. on Tuesdays. Mr. Thiers, as usual, resumes his classes at Chandler's on Tuesdays.

Next Tuesday the regular rehearsals of the Cantata Club will begin again. There is very much enthusiasm among the members, who will undertake to make this club one of the best in Greater New York, which under Mr. Thiers scarcely seems a difficult task. They intend presenting some magnificent works this season, among them the "Ave Maria" of Henry Holden Huss.

I regretted very much that my account of the delightful little entertainment given by the Brooklyn Saengerbund, Mr. Louis Kommenich director, reached the office too late for insertion. As all of the affairs under Mr. Kommenich, it was very enjoyable. On November 21 he will give a large concert at the Montauk Theatre. In this he will have the assistance of Miss Florence Terrell, the gifted young pianist, who will appear with orchestra.

Mr. August Walther, Jr., has been asked to address the members of the Brooklyn Library Association on Thursday night upon the subject of "What Constitutes a Good Musical Department of a Public Library." It is scarcely probable that a wiser selection could have been made, as Mr. Walther is conversant with every phase of the subject, and is himself the owner of the finest musical library in Brooklyn.

Mrs. Berta Grosse Tomason, assisted by Miss Maud Powell, violinist, and Miss Leontine Gaertner, cellist, will give a chamber music concert in the very near future. A very prominent singer will also grace the program, which will be worthy the efforts of these artists, and the word artist is in no way misused, for each one unquestionably is an artist, and as it is entirely a private enterprise I earnestly hope that it will meet with the success it deserves.

Among the musical affairs announced is a concert in the Academy of Music on October 25 by the famous Banda Rossa.

The Jeanne Franko Trio will give a chamber music concert on November 3 in Wissner Hall. This well-known organization will play the B flat trio, op. 97, No. 7, by Beethoven; Trio C minor, op. 39, by Constantin von Sternberg. An eminent vocal artist will assist the trio.

Mrs. Louise Kaltenborn, the energetic little manager of the Kaltenborn String Quartet, is arranging for a chamber music concert some time in November or December, at which two new works will be performed. One will be a sonata for violin and piano, by Herman Spielter, a Brook-

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lyn man. The sonata was awarded the first prize in Berlin, and it will be presented there in January. Here it will be given by Mr. Spielter and Mr. Kaltenborn. The other novelty will be Mr. August Walther's quartet. Both of the works are said to be excellent, and the spirit of the Kaltenborns in giving these works an opportunity cannot be too highly praised. It cannot fail to arouse an interest in their work and to draw a large audience, as people are really more interested in that sort of thing than those controlling concerts are willing to admit.

There should be more of this, for there are many fine things being written that have to clamor for a hearing as a beggar pleads for bread only to die at somebody's doorstep of exhaustion and starvation. In this glorious attempt to give good novelties a trial the Kaltenborns are first in the field, and long may they stay there and reap the benefit of their enterprise and consideration. Mr. Kaltenborn will resume his classes here next week.

Mrs. Elbert Howard Gammans announces the course of piano recitals given by her pupils to begin on October 20, at 4 p. m. Mr. G. Waring Stebbins announces himself as a vocal teacher this season. As I had occasion to say before, concerning Mr. Stebbins, he has every right to do this, for notwithstanding the fact that he is one of the most prominent organists, he is also a pupil, and a creditable one of Sbriglia.

At a meeting of musical people in the Pouch Gallery on Wednesday evening, October 13, steps were taken to organize a new mixed-voice singing society on the Hill, under the conductorship of Mr. Frederic Reddall. About forty names were enrolled, representing all the parts, and rehearsals will hereafter be held regularly on Wednesday evening throughout the season, commencing October 20. Three subscription concerts will be given each season in December, February and April. The Clinton Vocal Society will render part songs, glees, madrigals and the smaller cantatas. There is undoubtedly a field for such a society in the locality named, there being no choral club now in existence on the Hill, and it is expected that the membership will reach at least eightys voices. Some former members of the Chester Glee Club and the Schubert Glee Club were present, and considerable enthusiasm was manifested for the new venture. Applications for active membership may be addressed to the conductor, Mr. Frederic Reddall, 345 Clinton avenue.

Mrs. Letha Loring Goodell, one of the most charming exponents of Mrs. Ashforth's well-known method, has resumed her class. Mrs. Goodell has had very much success in teaching, and she has a most exquisite voice.

The wedding cards of Miss Grace Wierum, the young singer who made such a success last season, have been received at this office. Miss Wierum will be married October 25 to Mr. Foennies, at Plymouth Church.

Dr. H. G. Hanchett's course of Beethoven readings and analytical lectures will begin November 2 at 2 o'clock. This course was so very interesting last year that there is every reason to expect that a large number of people will avail themselves of this opportunity. Dr. Hanchett will also give this course of lectures at Vassar College.

EMILIE FRANCES BAUER.

Dory Burmeister-Petersen.—News has just been received at this office to the effect that Mme. Dory Burmeister-Petersen has been appointed piano virtuoso to His Majesty the King of Saxony. This artist will play at the Hoftheatre at Brunswick on October 23, selecting her husband's concerto.

Sternberg.—"After the transaction of business at that meeting (April, 1897), a large and enthusiastic audience listened to the distinguished musician Constantin von Sternberg discuss the 'Development of a Musical Thought.' As Mr. Sternberg proceeded, illustrating the points of his argument by recital at the piano, it became difficult to decide whether he showed to better advantage as philosopher or as artist. Broad scholarship and exact thinking were vivified with apt and exquisite illustration, quiet humor and a pathos of heart power. In construction the lecture was itself a work of art. After his retirement he was recalled by prolonged applause, and by special request played his own 'Tarantella' and 'On the Lagoon.'"
—From the Twentieth Annual Report of the New Century Club of Philadelphia, 1897.

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BUFFALO, N. Y., October 14, 1897.

MUSICAL affairs in Buffalo just now are largely in an anticipatory state. Many performances are talked of, and some are absolutely promised. The Symphony Orchestra season will continue as usual under Mr. John Lund's direction. The soloists so far engaged are Siloti, Galski, Trebelli, Williams and Fergusson.

Mr. John Lund and Mr. H. C. M. Lautz went to New York recently to secure soloists, new music, &c.

The first concert will be given November 18. A symphony by Harry Rowe Shelley will be the special work for this concert.

Since the change of management of Music Hall, and the consequent change of plans, there has been some apprehension on the part of concert-goers as to whether any concerts would be given in Music Hall this season. But it seems that when Mr. Salsburg leased Music Hall it was with the contract that previously booked musical attractions would reserve dates. Accordingly the orchestra concerts, the Orpheus' concerts and a few others will be given in Music Hall, which, by the way, has a new asbestos ceiling for the benefit of the acoustics.

Mr. Henry Marcus, one of the first violins of the Buffalo Symphony Orchestra, has taken the leadership of the orchestra at Music Hall since it became a house for dramatic entertainment. Mr. Marcus is giving excellent satisfaction in his new work. His programs are selected with good judgment and played with taste. The accompaniments and incidental music are especially good.

The Buffalo Orpheus, Mr. Lund, conductor, celebrated its twenty-eighth anniversary October 7. A program arranged for the occasion was followed by a "Commerz."

Herbert and Smith's new opera, "The Idol's Eye," presented recently at the Star, proved a great success. But you will soon see it in New York.

Miss Anna Erling, a Buffalo girl, who has been in Leipzig for several years, spent a few weeks here the latter part of the summer. Miss Erling has been studying vocal music to some account for a couple of years. She gave a recital for a hundred or so of her friends early in September, in the Steinway room of Denton, Cottier & Daniels' music store. She sang the following program:

Die Allmacht.....	Schubert
Ungeduld.....	Schubert
My Heart at Thy Dear Voice.....	Saint-Saens
Love Is Forever.....	Brahms
Widmung.....	Schumann
Dichterliebe.....	Schumann
Mondnacht.....	Schumann
Hund und Katze.....	Meyer Helmund
Ballgüester.....	Meyer Helmund
Ach Mutter.....	Brahms
Ien Herbst.....	Franz
Du Bist Die Ruh.....	Schubert
Tom the Rhymer.....	Loewe
Solveig's Song.....	Grieg

Miss Erling has a fine mezzo soprano voice of rich, mellow quality, and she sings musically. I was very much pleased with her singing. Miss McConnell played the piano accompaniments.

The whole community, and particularly the musical portion, has been inexpressibly shocked at the news of the death of Mr. Leo Rohr. He was a young man, only twenty-two, of brilliant attainments. Musically he possessed a very beautiful baritone voice, and he also played the violin with taste and discretion. He went with some friends to the Muskoka Lake region, and on the eve of

coming home, while canoeing in the Severn River, was drowned.

Another death recorded recently was that of Mr. Chas. Ruhland, a prominent member of the Orpheus and the director of one of the German singing societies. Mr. Ruhland had a fine bass voice, and on several occasions sang solos at the Orpheus concerts. He is greatly regretted.

The Twentieth Century Club proposes to give a fashionable series of concerts during the winter, on the same plans (so they say) as the London drawing room concerts. The engagements for these concerts include Mr. and Mr. Henschel, Leo Stern, Henri Marteau, Fannie Bloomfield Zeisler, &c. The dates are November 26, December 17, January 21, February 25. The number of subscriptions is limited to 300.

Mr. W. J. Sheehan has decided to remain in Buffalo this winter. He contemplates organizing a society for the study of performance of high opera, the society to affiliate later with the Patriotic League.

The organ at Trinity Church was remodeled during the summer, and several important changes made. I cannot tell you how much improved it is, as it was still out of tune when I heard it. However, Dr. Gore Mitchell intends to give recitals Sunday afternoons, immediately after the choral services. These recitals found much favor with church-goers during the last spring and winter, and they will probably please again.

Mr. Wm. S. Waith, organist of First Presbyterian Church, returned to his duties October 1, after a three months' vacation spent in the Catskills, &c.

Miss Tyrrell, soprano of the same church, met with quite a serious accident recently. In a runaway, at Batavia, she was thrown and dragged some distance. Fortunately her injuries are not considered very serious.

Mr. Henry Dunman has also returned to resume his vocal teaching, after a summer vacation spent in Maine.

The Schubert Club, formed in New York and consisting of Messrs. Glaszman (violin), Mammann ('cello), Ripley (flute) and Surth (harp), proposes giving concerts here and in this vicinity this winter. Mr. Fred Elliott, tenor, will be the vocalist.

The Liedertafel is preparing for its fiftieth anniversary, to be celebrated May 9, 1898. There has been considerable delay in getting the Liedertafel started this year. Mr. Coerne having resigned his directorship to go to Columbus, a new director had to be chosen. Mr. Geo. Glaszman has been selected. Mr. Joseph Mischka still continues honorary conductor.

A few days ago I received the pamphlet containing the press notices of Mrs. Josephine S. Jacoby, and I must say that not only is Mrs. Jacoby to be congratulated on the unanimity of praise she has won, but a word of compliment must also be given to the typographical work of the pamphlet. It is really artistic. The Blumenberg Press is responsible.

It was a pleasure to see a letter from Miss Julia Ball in your edition of October 6, anent the article from Buffalo about Mus. Bac., &c. The clipping from the *Evening News*, which caused the trouble, appeared in the society column of the paper in question, and I have no doubt was intended as a compliment to Miss Ball, whose musical accomplishments are deservedly much praised here. However, "sassity editors" should leave musical topics alone.

The quartet at Temple Beth Zion distinguished itself a week ago at the Day of Atonement services by singing sixty different selections, ranging from a response to elaborate anthems. The quartet consists of Mrs. Davison, Mrs. Holmes, Mr. Pierrepoint and Mr. Riester, under the direction of the organist, Mr. Joseph Mischka.

Sousa gave a band concert here last Sunday evening. Miss Kaiser, Mr. Hoyle and Mr. Pryor were the soloists.

Seidl will give a Wagner program here on October 31, at the Star. Mrs. Julia Rivé-King will be the soloist.

Mr. Frank Hanrahan has resigned the position of organist at St. Bridget's Church, which he has filled for several years, to accept a similar one in the new church, Our Lady of Perpetual Help. He has been succeeded by Miss Cecilia Lanigan, a niece of the rector.

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Jacoby Engagements.



JACOBY, the contralto, whose many successes in concerts East and West were recorded during the past season in these columns, has been secured for some of the leading musical events of the approaching period of musical activity. Mrs. Jacoby will sing with the Theodore Thomas Orchestra, in Chicago; with the Cincinnati Symphony Orchestra, in Cincinnati, under the direction of Frank Van der Stucken; at the

Pittsburg Symphony Orchestra concerts, under Frederic Archer's direction, and at the Buffalo Symphony concerts, under John Lund's direction.

Furthermore, Mrs. Jacoby will probably sing in Boston, not only at some of the leading concerts, but in oratorios to be given during December and February. In fact, her engagements already extend into the period of May festivals, and, as a matter of course, she has numerous song recitals, beginning this week in the East.

The rapid advance of Jacoby as a concert and oratorio contralto has not been equaled in recent times.

Some Needed Reforms in Primary Instruction in Music.

By CARL FAELTEN.

THE close of this century shows a remarkable spread of instrumental music as compared with the situation 100 years ago. Piano playing, especially, has become so universal that hardly a house is found in the larger cities, or among the best classes in the country, where there is not one of these instruments. It is not our purpose to investigate how much or how little blessing has come to humanity through this fact, but it certainly exists, as does also the fact that these instruments do not serve merely as ornaments, but are in practical use, and that the younger generation are expected to make musical study a part of their regular education.

It must, therefore, be of far reaching interest to society to know whether the efforts which are being put forth in that direction, and which to the nation represent an annual expense of millions of dollars, are being directed in the most judicious way. We are very painstaking in spending any money on the education of our children, and certainly should be also quite particular in which way the money for musical instruction, elementary or otherwise, is invested. We notice at once the very peculiar fact that on the average the musical instruction, usually consisting of two lessons a week, consumes almost as much, and sometimes more, money during the year than the entire tuition for that time at a private school, at which the pupil receives about twenty to twenty-four hours instruction a week.

In examining the cause for this high rate for even elementary instruction we find its principal origin in the fact that while at the schools children are taught the elements of knowledge in classes of from ten to thirty or more, all of whom share in the expense of the single hour, the primary music lesson is mostly given privately. Thus the cost is either as many times multiplied as the number of pupils is reduced, or the quality of instruction is as much inferior as the rate of tuition is lower.

We shall show later on how wholly unnecessary it is to teach music to a single pupil, and that elementary musical instruction can be given just as easily, and even better, in classes of moderate size, as any other elementary instruction. Why it should have happened that the elements of music have for centuries been almost exclusively taught privately finds its explanation chiefly in the total lack of a positive system of musical instruction corresponding with the systems of other branches of teaching, and the fact that the early part of musical education has been mostly left to musicians without any training in pedagogics. The average musician, however well or poorly he may play or sing, starts usually in teaching with hardly any knowledge of the science and technic of teaching, and would therefore

have had no insight into the advantages and possibilities of class work. Another obstacle may have been the necessity of specially equipped classrooms for such purposes.

The only serious and partially successful efforts for systematic instruction have been made in the line of technical development, position of hands, movements of fingers, &c. Useful and useless instruments have been invented to introduce and systematize this part of the instruction, and the reputation of a teacher's standing has mostly hinged upon his ability to give his pupils a correct hand position, but such efforts, valuable as they are, represent only a small part of a sound musical education.

If we look into the conditions created by the traditional primary instruction in music we find that most of the instruction, whether taken with an expensive or inexpensive teacher, is very unattractive to children, who as a rule dislike their music lesson and the preparation for it. Forty to sixty minutes sitting alone before a piano with a teacher is a very trying experience for a child's nature, but even suppose this obstacle is overcome and teacher and pupil are interested in their work, the results of the instruction are generally not in any proportion to the outlay for it. To directors of conservatories and private teachers of the higher grades it is of almost daily occurrence that pupils who have had instruction for years, whether expensive or inexpensive, are very deficient in the rudiments. Usually they have no correct idea of rhythm, of tonalities, of intervals, and other absolute necessities for a musical outfit, and in ninety-nine cases out of one hundred the pupil in changing to a higher grade teacher is compelled to return to primary work at a still greater expense and to spend for a long time most of his efforts in abandoning defects for the existence of which no reason seems to exist.

The results of private instruction have been far from satisfactory, and the improvement of the conditions of elementary musical education on this basis seems hardly feasible, as the prices for good teachers have so increased that the parents could not be taxed any more, and the tendency to be satisfied with an incompetent teacher on account of a lower price is already widespread and very detrimental to the musical progress of the community.

We shall now inquire into the necessity of instruction to the single pupil. What is there in the elements of music which requires such extraordinary efforts on the part of the teacher that he has to give his whole attention to a single child, when the regular school teacher is able to teach effectively reading, writing, arithmetic and other branches of common science to a whole classroom of children? The elements of music consist in the development of rhythmical sense, of the training of the ear and mind to discriminate the various tones as to pitch, to classify these tones in the major and minor modes, to recognize the distances between tones of different pitch occurring simultaneously or in succession, the teaching of musical notation, the rudiments of form, the elements of technic. There is no necessity in any of the subjects just mentioned for single instruction. On the contrary, to the genuine teacher every one of them is much more easily taught to a whole class than individually, as the mutual encouragement, the concerted working of the class, the rivalry between the pupils, are very essential factors in facilitating the teacher's work. The class has to be smaller than the regular school class; however, a class of eight pupils may be conveniently taught in a classroom equipped with four pianos, giving for the executive part of the instruction two pupils one keyboard at their disposal. Such instruction, given by an instructor possessing the technic and tactics of a trained pedagogue, will not only be found infinitely superior and more interesting and fascinating to the teacher and pupils alike, but will also solve in a most satisfactory way the economical side of the question. The teacher who values his time, say, at \$2 per hour, will be able to furnish instruction to each pupil in a class at 25 cents per hour, or at the rate of \$20 for a season of forty weeks, bringing

thus good primary musical education within the reach of the many.

The practicability of giving instruction in this way has passed the experimental stage, and the writer of this has seen primary instruction in music given simultaneously to twelve children. Every pupil of the class accomplished as much, and more, than private instruction or a small class of three or four would have yielded in the same time. The general introduction of such a system over the United States seems only a question of time, and should gradually, but entirely, supersede the traditional imperfect and wasteful methods of primary music teaching. In the qualification of teachers pedagogic talent and fitness should be the first condition, musical talent for primary instruction being only of importance as far as correct ear and rhythm are concerned. The instruction would naturally need to be given in specially equipped classrooms, containing the number of instruments mentioned, sufficient provision of blackboard, which should be used very extensively for illustrations and practical employment of the children, a metronome and other necessary implements.

After deciding on the mode of teaching, it is self evident that no experiment should be attempted, but a method be used which assures a thorough and well rounded musical education, the true aim of which must be the development of musical intelligence. There are only a comparatively few among the multitude beginning the study of music in their early days who are entitled to aim at a professional career. These few should be those who are gifted with special talent, while the majority of pupils will later on in life appreciate the study of music as an accomplishment, and indeed one of the most enjoyable branches of their general education. These masses should be in possession of sound knowledge of the principles of music, especially the design of musical compositions, the faculty to listen to music intelligently and to read music at sight, rather than to be drilled as mere performers, and for these purposes such class instruction offers the true method of teaching, as it gives to all the thorough basis of knowledge which should be acquired, not at the end, but at the beginning of a musical education.—*The American Review.*

Henry Holden Huss.—Mr. Henry Holden Huss returned on Friday from his sojourn at Lake George. While there he accomplished a great amount of work, among which was a band orchestration of his "Marche Festale," which will be included in Mr. Sousa's repertory. He resumes his classes at once.

Madame Rive-King's Success.—The successes of Madame Rive-King have been many and varied, but she has never apparently achieved a more perfect success than in her appearance with Seidl's Orchestra in Utica last week. The *Utica Morning Herald* says: "Her performance last night excelled in every way. She aroused the enthusiasm of the audience to a high pitch." Mrs. Rive-King played the Saint-Saëns G minor piano concerto, and those who have heard her musicianly interpretation of this brilliant concerto in New York, who know the deep feeling with which she invests the adagio sostenuto and the dash and verve with which she sweeps through the difficult tarantelle, will not wonder at the enthusiasm of the Utica audience, nor at any words of praise bestowed.

The *Utica Daily Press* of October 15 has the following paragraph, which will interest Madame King's admirers and many friends:

The piano is indeed musical when her fingers touch the keys. They have power. They awaken every slumbering chord. It could be felt while she was playing that the piano deserves the years of study which those who master it give. The audience applauded enthusiastically when she concluded her difficult number and were delighted when a big bouquet of roses was handed over the footlights to her. She acknowledged the applause and the roses by playing a romance by Schumann.



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19 Union Square,
New York City.

THE name of Mockridge was inadvertently omitted in last week's issue. The cablegram should have read thus:

OFFICE LONDON MUSICAL COURIER, {
October 9, 1897. }

Whitney Mockridge, the well-known tenor, scored a big success at his debut in Covent Garden as Faust.

"WHAT is the Italian method?" is very frequently asked of vocal teachers. This question is never definitely answered. Suppose we answer it now by saying that the method of Garcia is the Italian method.

WE wonder what effect the Astoria concerts will have on concert-giving and concert-goers in this city? The high prices and the fashionable *clat* are hardly conducive to the conservation and development of the musical art. Fashion and Art have hitherto been uneasy bedfellows, and with the Astoria as the vortex of both in New York, all other musical events are apt to be attenuated appreciably. We wonder.

"IDEAL Musical Conductors" is the title of a silly, tiresome article which appeared in the New Haven Register. It contains startling truths analogous to "a man is not a cow," and it is written and signed by a funny little fellow who labors under the delusion that he is a musical authority, and whose posing as the owner of a lot of worm-eaten lumber that he fancies are archaic instruments is ludicrous. Since when is a dealer in musical merchandise to be considered as a critic—a Sir Oracle, whose mouth no sooner opens than the barking dogs of New Haven fell to meditating on their canine sins? Verily, a wondrous judge this new Dogberry.

WE do not place the slightest credence in the story that Lilli Lehmann is to return to America this season. She is aging fast, and her forthcoming appearance at the Royal Opera in Berlin is occupying all her attention. The strain of public singing tells heavily now on this prima donna, and so America will have to worry along without her. When she is thoroughly used up she will conceive a violent affection for us, and sing in every city, town and hamlet she can. At present her remarks about America and the Americans—especially her warmest admirers—are not fit to be printed even in German.

THE Herald devoted nearly a column last Sunday to Maurice Grau's plans, all of which are so nebulous that we are tired of contradicting them. One thing, however, was ridiculous. Mr. Grau is not certain that the Reszkés will sing with him. As if the Reszkés ever missed a chance and as if Mr. Grau is really a determining factor in the matter. Why the Reszkés may conclude not to engage Grau as their manager, for they are in reality his "boss." These things make us smile—smile sadly.

EXHIBITIONS ON SUNDAY PROHIBITED.

Section 1,481. It shall not be lawful to exhibit, on the first day of the week, commonly called Sunday, to the public, in any building, garden, grounds, concert room or other room or place within the city of New York, any interlude, tragedy, comedy, opera, ballet, play, farce, negro minstrelsy, negro or other dancing, or any other entertainment of the stage, or any part or parts therein, or any equestrian, circus or dramatic performance, or any performance of jugglers, acrobats or rope dancing. Any person offending against the provisions of this section, and every person aiding in such exhibitions by advertisements or otherwise, and every owner or lessee of any building, part of a building, ground, garden, or concert room, or other room or place, who shall lease or let out the same for the purpose of any such exhibition or performance, or assent that the same be used for any such purpose, shall be guilty of a misdemeanor, and in addition to punishment therefor provided by law, shall be subject to a penalty of five hundred dollars, which penalty the Corporation Counsel of said city is hereby authorized in the name of the city of New York to prosecute, sue for and recover; in addition to which every such exhibition or performance shall of itself forfeit, vacate and annul and render void and of no effect any license which shall have been previously obtained by any manager, proprietor, owner or lessee consenting to, causing or allowing, or letting any part of a building for the purpose of any such exhibition or performance.

THE above is the paragraph in the charter of Greater New York that covers the question of music in public halls on Sundays. The section itself is subject to a number of conflicting interpretations, and will probably be brought into court for decision. As it now appears it does not permit music on Sundays as a source of public entertainment.

SIR JACK AND SIR NED.

WHAT ho, varlets, Yankees and vulgarians! Make way for their Lordships, Sir Jack and Sir Ned Reszké! Have they not just been dubbed Knights by the Czar? Are they not nobles of Russia? and what won't they now do to tuft-hunting Americans when they revisit to replenish their noble coffers? The *Evening Sun* is curious to witness the market result since the Reszkés are ennobled. What we are surprised at is that they had to be knighted. Of course everyone knows that in Russia titles don't count for much without rubles, especially conferred patents of nobility. The rubles America has furnished, but we always labored under the delusion that the Reszkés were noble born. Whence the prefix to their name the "de" that has always been flourished on the billboards? Is then the hotel keeper and cook Resche a base (or tenor) figment of the brain? Else why do the Reszkés call themselves "de Reszke"? These questions may never be satisfactorily answered, and oh, the pain of them! Oh, for a modern Oedipus, one who knew his peerage backward!

A contemporary voices our views of the matter as follows:

"The general opinion seems to be that the market value of the de Reszké brothers has not been affected a whit by the titles which have been bestowed upon them by the Emperor of Russia. As a matter of fact, the average theatre-goer doesn't care a rap whether a star has a handle to his name or not, notwithstanding the efforts of the joke writers to prove otherwise. Sir Nathaniel Goodwin would not draw to a box office a 25 cent piece more than would plain "Nat" Goodwin. Even Henry Irving has not found any appreciable increase in his receipts since he was knighted."

MR. BARTH OF BERLIN.

AS the central figure of a mystery Mr. Barth of Berlin is nearly as interesting as "Mr. Barnes of New York," or "Mr. Potter of Texas." But Mr. Barth differs from the popular novel heroes in that he is stationary. He himself does not wander over continents in pursuit of adventure. He compels others to wander in search of him. He is a magnet, with powers extending o'er land and sea. A most worthy magnet surely—we have the word of too many respectable people to doubt it. But one of mysterious power.

Music students who wish an excuse to cast off home influence find one in the magic word "Barth." From north, south, east and west, to his studio they fly. They study faithfully his methods. They sing his praises in many keys. They remain wrapped in contemplation of Mr. Barth for years. They are supposed to become accomplished musicians under his fostering care. We take it for granted that they do become so. They return to America and distribute themselves over the continent. But their voices thenceforth are hushed and their fingers? Have they lost their cunning? Concert after concert is given, but do the Barthian pupils appear? Teachers rise up and call themselves blessed, but they name not the name of Barth. A genius flashes now and then across the musical horizon, but his corrugations do not spell the name of Barth in flaming letters on the sky.

Why this mystery of silence? Have the many pupils of Barth really spent good American money without return? Have they compared themselves with pupils of our American teachers—Mills, Mason, Joseffy, Hofmann, Scharwenka, Lambert, Constantin von Sternberg, Liebling, Godowsky, Sherwood and others—and been found wanting? Or are all the Barth pupils possessed of overweening modesty? There is a vaulting ambition which o'erleaps itself, but it is not as dangerous to the possessor as the Barthian modesty which crawls under itself.

But why speculate? Only a Barth pupil arising from oblivion can tell us how the mystery is solved of Mr. Barth of Berlin. For to us the book is written in an unknown tongue.

Another of our readers, this time in St. Louis, is sufficiently interested in the Barth controversy to send us the following comments:

"In reading over some of the recent issues of your valuable paper, and noticing the 'Barth' question, it occurs to me that the origin of this fallacy may be traced to two sources. First, the roaming spirit of that class of Americans who, anxious for distinc-

tion, are always relating tales of other climes to their less fortunate fellow beings. Second, to the esteem in which foreign born and educated musicians were held fifty years ago, when this country was in process of settlement and people had no time to devote to the finer arts. This sentiment has survived to the present day, though no longer necessary. Time and civilization have put us on a par with any other nation on earth, in music as well as any other branch of education. Nor is there a demand for the foreign product.

"To substantiate this latter point we need only refer to the successful musicians in our cities, and then inquire where they received their education. In St. Louis I will only mention Mr. Alfred G. Robyn and Mr. Jos. C. Erman. Mr. Robyn's education, acquired here, has been sufficient to make his reputation national. Mr. Erman, also a thorough home product, has won great distinction as a pianist on account of his sympathetic touch and power of interpretation.

"This fallacy must be exploded, and we hope soon at that, so that ten years hence it will seem as unnatural to send our children to Europe for a musical education as it does at present to send them there to acquire a medical or other education."

THE KLONDIKE BARRED.

WE quote the following paragraph from the *Sun* for three reasons: It gives a bird's eye view of an interesting situation; it enlivens the situation with a dash of humor; it is written in good English:

No regret over the abandonment of the long opera season at the Metropolitan this year will be nearly so pregnant as that felt by the former members of the company who are deposed by Maurice Grau's decision to take a long rest of a "good thing" which is known and appreciated all over Europe. From Christiania to Buenos Ayres the eyes of the operatic singer turn longingly in the direction of Thirty-ninth street and Broadway with either the vain regret of a lost blessing or the cheery expression of hope. Those who have experienced its advantages have at least something to be thankful for and those who have not are still wishing. Some that appreciate with painful acuteness the change in the situation are now beginning to see how different New York is with those hospitable doors closed. Madame Nordica is about to undertake a long concert tour from one end of the country to the other. Pol Plancon finds himself this year in the same line of business, and Madame Scalchi is, according to present rumors, the last name to be inscribed on the twenty-four hour tape of the devouring continuous show. Madame Melba sings with Damrosch, and is more fortunately placed than any of her associates, although the easy five months' season in New York and the easy travel to a few large cities are not to be her lot this winter. Abroad Madame Eames announces no definite appearance until March; Calvé will sing for a few hundred dollars a night in Paris after getting \$2,500 here for concert appearances. Ancona will warble in Lisbon, and the rest of the singers are scattered over Europe in more or less unprofitable places compared with the cream-colored Klondike on upper Broadway.

There are other indications also that the efforts of "The Musical Courier" in behalf of honesty and good government in musical affairs are not entirely wasted. The tone of press comments on operatic matters has changed greatly within the past year. Without undue elation we may take to ourselves credit. Single-handed we began the fight against high salaries. Single-handed we continued it in face of almost overwhelming odds, in face of misinterpretation, abuse and slander. Now that the real meaning of all this onslaught on our part begins to penetrate the public mind, we have directly and indirectly a little of the general support that should have been ours from the beginning. Not that we have suffered from lack of it, nor been at all downcast over its withholding.

In the history of all reforms may be read the same story. The general public attitude toward any thought that disturbs the ordinary course of events is always one of rebellion. The general tenor of Baecotia is dislike of change, dislike of aught that interferes with what through custom it has come to consider its comfort or its pleasure.

America is not Baecotia, nor ever can be. But there certainly has been an unaccountable tinge of the bovine Baecotian spirit in its slow acceptance of the idea that the high salary system is the cause of our operatic failures, and the cause of the generally stagnant condition of the American musical market. We have been surprised, but always confident of the ultimate result.

Wanderers on the face of the earth! It is almost amusing to note how widely scattered over this country and the Continent certain famous opera singers will be now that they are debarred for one season at least from entering the gold mine region. But are not conspirators of any sort usually compelled to wander unless their tyrannous plans succeed—especially those who have undertaken to hold the reins of government as against the well-being of the people? To enter a rich and fertile region and take from the people of that region their power

to enjoy its advantages is a sin for which a mild remedy is—exclusion.

A fair exchange of service and payment is a different matter.

No one, even a miner in a veritable Klondike country, is ever excluded on that basis. In a veritable Klondike country, however, extremely rough measures are held justifiable in punishment of those who show no sense of honor in pursuit of selfish ends. A mild sentence indeed is banishment.

"The Musical Courier" is not sorry to see the Metropolitan Opera House closed this season against Jean de Reszke and his court and all who are modeled upon the same avaricious pattern. There are many reasons why it is not sorry. We may have mentioned some of them before. But the reasons will bear repetition until they are thoroughly understood.

In order to have good music in this country, the best music—whether foreign or American is not the question—there must be a fair field and no favor. Without this preliminary basis the best music, the highest musical culture is impossible.

Certain facts which we clearly see militate against this equality, this fundamental principle of democracy. We see that our American singers and musicians go abroad by the hundreds at great expense to secure good musical education. They find upon return no opportunity to make their attainments profitable because the star system established by certain foreign artists prevails. For them the situation is depressing. No musical enthusiasm can exist without an atmosphere of appreciation and encouragement.

We see that there never has been a single really good performance at the Metropolitan Opera House. And why? Because the star system makes a perfect mise-en-scene impossible. The finest operatic works, which should be given with all possible perfection of scenery, costumes and interpretation, are often so disheveled and slipshod, when hastily trotted out before us, as to do positive harm to public taste, let alone any question of injury to the composer.

We see the American public deceived by the apparent love of foreign artists for America. "Their eyes turn longingly hither." Of course; it is their gold mine. But do they spend their money here or take it to their own countries and live upon it there in ease and luxury? Is their love for America genuine or sycophantic?

We see a dictatorship established at the very centre of musical life, an attempt to establish a system of musical tyranny whereby American musicians are oppressed and foreign artists benefited. And shall no man's hand or voice be raised against these things? When the way is clear for American music, when Americans and foreigners stand upon an equal footing as to opportunity and payment (given the same degree of excellence), it will be time for us to shut our tired eyes. But not before.

And the difficulties that stand in the way of this equal opportunity are not insurmountable. True, in America we cannot yet compete in excellence with the best foreign musicians; we may not have for a long time to come interpreters of operatic roles who are the peers of artists born, bred and fairly steeped in an atmosphere of musical knowledge and tradition. Even now we could not have good operatic performances without employing foreign musicians. It is not, we repeat once again, the foreign musicians we object to; it is the discrimination in their favor; it is the excess of their salary over and above what would be a fair payment for their services. It is the excess above what they receive abroad—the excess above what they could well afford to accept.

One puerile reason only has been advanced as an excuse for demanding in this country such exorbitant salaries. "The cost of living is higher." Is the cost of living so much higher if artists live in America in the same style as that which they live in when abroad? Is it necessary that they live in princely fashion here when they can live at so much less expense abroad? And do they live in luxurious splendor while here and spend lavishly while here their easily acquired wealth? Any observer can answer these questions for himself.

The most objectionable feature of the whole situation seems to be that the high salary artists have no genuine regard for Americans or American musical interests. They do not understand or care for our social or artistic conditions. Their eyes are bent only upon the "fleshpots of Egypt." They conspire to possess these and smile at our weakness in bestowing them. But because they conspire they are at last wanderers.

In historic parallels they may find consolation or

warning. Like Tarquin the proud Jean de Reszke may think how far his relatives are responsible for his exile. Others inclined to emulate his wisdom may wonder whether it were not better to be a wise Augustus or an abstemious Coriolanus. And all might well remember that musical Caligulas and Neros, despising the people they conspire against and tyrannize over, in the end compass their own destruction.

Let the Klondike remain barred for yet a little while.

JOSEF HOFMANN COMING.

ALMOST synchronous with the announcement of Rosenthal's enforced inactivity comes the agreeable news that Josef Hofmann has been engaged by Theodore Thomas for thirty concerts, with the privilege of extending them twenty more. Young Hofmann will not be heard here until next February and he will play exclusively with the Thomas Orchestra. There is much curiosity to hear this once famous wonder child, who made musical history in this city in 1888. His duel with the officious Gerry and his Society for the Prohibition of Everything is well remembered; also the sensation caused by the little Josef's declaring that he was tired out and would play no more until he was thirty. A purse was raised and, much to the chagrin of his managers, Abbey & Grau, he went away. He has since studied with Moszkowski and Anton Rubinstein and, according to our Berlin correspondent, Mr. Otto Floersheim, and other well-known Continental critics, he has matured wonderfully, both as a virtuoso and composer. He has toured all the principal European cities and, although he has only reached manhood's estate, he is renowned for his many musical abilities.

Eugen d'Albert will not visit us this season, but in next fall and winter he will play, as will Rosenthal, as will Joseffy. In 1899 Paderewski's hair will have grown and his purse have emptied, and so he, too, may be relied upon to revisit the musical Klondike, where the musical Americans are getting poorer every year and the foreigners richer. Besides, Paris has its Exposition in 1900 and Paris has many delightful games of chance within its walls, and everyone knows that Paderewski is a marvelous virtuoso in other games than the keyboard. So, girls, save up your money for roulette!

NAVAHO SONGS.

ALL attempts to preserve our Indian songs should be regarded with appreciation and interest by musicians. To the small amount of knowledge we already have a recent and valuable addition has been made by Washington Matthews, M. D., LL.D., who publishes in Vol. 5 of the "Memoirs of the American Folk Lore Society" a number of Navaho songs.

Dr. Matthews points out, we learn in substance from the long review of his volume in *Science*, that the effect of rhyme is produced in these songs by means of certain "meaningless vocables" placed at the end of each sentence, and that these vocables "must be recited with a care equal to that bestowed on the rest of the composition." The emotional prompting of the song seems to decide the choice of these vocables, and, making allowance for the wide difference of language, the vocables given in the Navaho songs seem to follow the rule that appears to govern their use among the Northern tribes.

An essay by Prof. John Comfort Fillmore, an authority on Indian music, is added to the volume. He says of the songs which were transcribed from phonographic records: "They have very great scientific interest and value, inasmuch as they throw much light on the problem of the form spontaneously assumed by natural folksongs. Primitive man, expressing his emotions—especially strongly excited feeling—in song, without any rules or theories, must, of course, move spontaneously along the line of least resistance. This is the law under which folk melodies must necessarily be shaped. The further back we can get toward absolutely primitive expression of emotion in song, the more valuable is our material for scientific purposes, because we can be certain that it is both spontaneous and original, unaffected by contact with civilized music and by any and all theories. In such music we may study the operation of natural psychological laws, correlated with physical laws, working freely and conforming to spontaneous expression through the vocal apparatus.

"These Navaho songs are especially valuable because they carry us well back toward the begin-

nings of music making. One only needs to hear them sung, or listen to them in the admirable phonographic records of Dr. Matthews, to be convinced of this from the very quality of tone in which they are sung. In all of them the sounds resemble howling more than singing, yet they are unmistakably musical in two very important particulars: (1) In their strongly marked rhythm. (2) In the unquestionably harmonic relation of the successive tones."

Professor Fillmore, after adducing evidence to favor his theory, reaches the conclusion "that the harmonic sense is the shaping formative principle in folk music."

THAT apostle of decadency, D'Annunzio, is changing the tenor of his thought, and possibly music may benefit thereby. After passing through the experiences of his late political campaign, wherein he endeavored to assimilate art and politics, he now proposes to carry out still further his belief that "art is the supreme function of life." He proposes to build a temple to the Tragic Muse, on a hillside overlooking Lake Albano. This festival theatre will remain open during the two mildest months of the Roman spring, and here will be performed only the works of the new artists, those who consider the drama to have for its mission the revelation of beauty.

While restoring to the drama its ancient ceremonial character, D'Annunzio cannot ignore the value attached to music in revealing the spirit of the drama. We may therefore confidently hope for a new school in music to harmonize with the new school of poets who are to be welcomed to the, shall we say, Dionysiac, temple. The combination of classic simplicity and severity with the new wine of romanticism is one that has never yet been successfully made. We await the result, however, with interest, if not with hope.

Ida Gray Scott Returns.—Ida Gray Scott, soprano, who was at one time the soloist of the Fifth Avenue Collegiate Church, returned to New York last week. Since her trip abroad Mrs. Scott has been singing with success in the Western States.

A Boston Soprano.—Mrs. Richard Blackmore, Jr., of Boston, who is to remain in New York during the winter months, sang in the choir of the Madison Avenue Baptist Church on Sunday last. Mrs. Blackmore's beautiful voice and fine style gave great pleasure to the congregation and was particularly commended by the organist, Homer N. Bartlett. Mrs. Van Yox, the regular soprano, will resume her position in the choir on next Sunday.

Franz Kaltenborn at Another School.—Franz Kaltenborn, the popular New York violinist, has been engaged to teach at Miss Brown's School for Young Ladies, 715 Fifth avenue. Mr. Kaltenborn will commence his work there on October 23. This is the third school at which Mr. Kaltenborn will give instruction during the coming season. On November 11 Mr. Kaltenborn will be the soloist at a concert to be given at the Amackassen Club house, Yonkers. He has also been engaged for the public rehearsal and concert of the Yonkers Choral Society, to be given on January 10 and 11 under the able direction of Frederick Burton.

A Pupil of Mr. Benham.—At a concert given on October 8 at Norwich the soloist was Mr. Loutrel H. Balcom, pianist, a pupil of Mr. A. Victor Benham, of this city. The following is quoted from the Norwich Bulletin:

At the entertainment in the Y. M. C. A. Hall Thursday evening Mr. Loutrel H. Balcom played a portion of the concerto in G minor, by Saint-Saëns, and the scherzo in B minor, by Chopin. Both these selections required enormous technique, and Mr. Balcom fully met the demands, showing such power and ability as are given only to those whom nature designs to be artists.

Those in the audience who understood the exacting character of both numbers were delighted with Mr. Balcom's mastery and skill, recognizing in him the qualities of a musician schooled to an admirable degree, and one sure to be heard from in the future.

American Talent Honored.—Another American has been honored this year by being decorated with one of the ancient European orders of chivalry. Miss Lillie d'Angelo Bergh, the noted vocalist and musical conductor of this city, has just received, in recognition of her eminent talent and philanthropic works, from His Royal Highness the Prince of Lusignan, descendant of the Kings of Armenia, Cyprus and Jerusalem, the decoration of Grand Cross of the Royal and Princely Order of Melusine, created in the twelfth century.

The other Americans who have received, in recent years, this unusual and much valued distinction have been the Rt. Rev. Henry Y. Satterlee, Bishop of Washington, and Miss Clara Barton, president of the Red Cross Society. Miss Bergh is "at home" to her friends on the first Monday afternoon of each month from 1 to 4 o'clock at her studio, 56 West Fifth street.



A MODERN MUSIC LORD.

I.

By the side of the Blue Sea is a great and green oak tree, girt with a golden chain.
Day and night a marvelous and learned cat crawls around this oak.

When he crawls to the right he sings a song;
When he crawls to the left he tells a story.
It is there you must sit down and learn the understanding of Russian legends * * *
There the spirit of Russia and the fantasy of our ancestors come to life again. PHILIP HALE, after PUSHKIN.

THERE you have Russia; when the Russian is not singing songs, saturated with vodka or melancholy, he is spinning stories shot through with the fantastic, or grim with the pain and noise of life. In the European Concert his formidable bass tones make his neighbor's voice sound thin and piping. Napoleon prophesied that before the end of the century Europe would be either Republican or Cossack, and only a few years ago the Moscow Gazette exultantly proclaimed that the "twentieth century belongs to us." By no means an anti-Slavophile in music, Henry Edward Krehbiel, as far back as 1885, uttered his warning, "Ware the Muscovite!"

On the doorsill of the new century this old-young nation, if not master, is almost a determining factor in politics, art and literature. Tolstoy straddles the two hemispheres, having written the greatest novel of the century, and like some John Knox of the North, he thunders at our materialism and cries, "Ye of little faith, follow me, for I alone am following the true Christ Jesus, our Lord and Saviour!"

In politics Russia is the unknown quantity that fills the sleep of statesmen with restless dreams. In painting she is frankly imitative and too closely chafed to the technical ideals of Paris; in sculpture the name of Antokolsky rivals Rodin, while in music she is a formidable foe of Germany.

* * *

The supreme mind of the moderns, Goethe, when asked by Eckermann what he thought of the Romantic movement of 1830, said: "They all come from Chateaubriand." One is almost tempted to write that all Russian music, modern Russian music and the only organized musical speech of the nation, comes from Frederic Chopin, if you did not remember Chopin's Slavic affiliations. Yet in a sense it is true. Chopin plays a big part in the harmonic scheme of all latter-day composers, Wagner not excepted. Not alone in the use of dispersed harmonies was he a pioneer, but in the employment of the chromatic scale, in the manipulation of mixed scales, the exotic scales savoring of Asiatic origin, and Tschaikowsky and Dvorak transferred to a broader canvas and subjected to a freer handling many of the Polish master's ideas. To deny to Chopin originality of themes, rhythms and harmonic invention would be pushing the story back one notch too many. Weber, Rossini, Grieg, Liszt, Dvorak, Glinka, indeed all the nationalists in music, might be critically challenged on the score of originality.

If Russian music owes much to Chopin, Michael Glinka was unquestionably its father, for, like Weber, he lovingly plucked from the soil the native wild flowers and gave them a setting in his "Russian" and "Life for the Czar." In his train and representing the old Russian school are Alexander Darjomisky and Alexander Seroff, while with "Neo-Russia" rudely blazoned on their banner, follow the names of Cesar Cui, Rimski-Korsakoff, Borodin, Balakireff, Liadoff, Glazounow, Sterkerbatcheff, Arenski, Moussorgsky and others. Outside of this pale and viewed with suspicious eyes stand the figures of Anton Rubinstein, who went to Germany and made music more Teutonic than Russian, and Peter Ilitsch Tschaikowsky, who, like Chopin, had French blood in his veins, his mother being the descendant of a family of French emigrants.

* * *

It would be interesting to compare the cosmopolitanism of Tschaikowsky and Ivan Turgenev.

The great novelist, one of the greatest in Russia and France, was regarded by his contemporaries in the same fashion as the little masters regarded Tschaikowsky. The big men like Gogol, Pushkin, Doiestogosky were followed by scores of imitators, who wore their blouse untucked in their trousers. This was their symbol, and their watchword was "We are going to the people." It was a savage reaction against cosmopolitan influences, for Russia has successively suffered from the invasion of English, French and German ideas, customs, manners and even costume. The rabid Slavophile would have none of these; he hated Italian pictures, German philosophy and French literature, and yet, as Tschaikowsky. The big men like Gogol, Pushkin, speaks all languages but his own.

Now Turgenev, loving Russia with a great love, yet exiled himself to study his country from afar. He saw her faults, he knew her rash, crass ignorance, her greed for foreign flattery, and he also felt her heartbeat. Not even Tolstoy is more drenched with affection for his land, not even Tolstoy wrote with more passion and pathos of his countrymen. But Turgenev lived in Paris. He was a great artist in words as well as ideas, and his artistry was so much damning evidence against him by the cultivators of the new *Chauvinisme*. What was Form and finish to them that were "going to the people." And so this noble man went to his grave discredited by his own people, and homage was accorded him by a foreign nation. It broke his heart, and the same rank nationalism certainly embittered the last days of Tschaikowsky, who, like Turgenev, practiced his art passionately and persistently, and while the little men, Cui, Borodin and the rest, were theorizing and dabbling with the *ignis fatuus* of nationalism, he, like a patient architect, reared his superb tonal edifices, built of the blood and brawn and brain of Russia, even if here and there the architectonic revealed his Western European predilections.

In a word, Turgenev, Tschaikowsky and Tolstoy were traveled men; they drank deeply at all the fountains of modern poetry and philosophy, and each, without losing his native quality, expressed himself after the manner of his individual nature and experience, and how infinitely wider in range, depth and versatility are the utterances of these three masterful artists as compared with the narrow, provincial and parochial efforts of their belittlers! And then the three are great, not alone because of their nation, for they are great personalities who would have made tremble the ground of any other land.

Rubinstein alone seems to have slipped between the stools of race and religion. Born a Jew, raised a Christian, and of Polish origin, he played the piano like a god, and his compositions are never quite German, never quite Russian. He has been called the greatest pianist among the composers and the greatest composer among the pianists, yet has hardly received his just dues.

* * *

Tschaikowsky's life is the record of a simple, severe workingman of art. Clouded by an unfortunate and undoubted psychopathic temperament, he suffered greatly and shunned publicity, and was denied even the joys and comforts of a happy home. He died of cholera, but grave rumors circulated in St. Petersburg the day of his funeral, rumors that have never been quite proved false, and his sixth and last symphony is called by some the "Suicide Symphony." A threatened scandal resulted in a complete nervous breakdown in 1877, and his entire existence was clouded by some secret sorrow, the origin of which we can dimly surmise, but need not further investigate. A reticent man, a man of noble instincts, despite some curious pre-natal influences; of winning manners, honest as the tides, Tschaikowsky went through his appointed days an apparition of art, and in its practice he lived and had his being.

He was born April 25, 1840, at Votinsk, in the Government of Viatka, in the Ural district. He died November 5, 1893, at St. Petersburg.

Like other composers, the boy was not intended by his parents to be a musician. He received his early education in the schools of his native place. In 1840, however, his father, who was evidently a man of solid attainments, was appointed director of the Technological Institute at St. Petersburg. In that city the son was entered as a student in the School of Jurisprudence, which is open only to the sons of Government officials of the higher orders. It was the father's desire that the boy should enter the public service, and in 1859, when he had completed his course of study, he was appointed to a post in the Department of Justice.

In the meantime his love for music had declared itself, and while a law student he had made essays in composition. These attempts met with opposition from his father, and for a time young Tschai-kowsky's musical studies were abandoned. But music eventually prevailed over law, and the consent of the father to his devotion to the study of composition was at length obtained. It was fortunate for Tschai-kowsky that the movement for the advancement of music in Russia had begun.

In 1862 Anton Rubinstein established his Conservatory of Music at St. Petersburg. Tschai-kowsky was one of the first of the institution's many gifted pupils.

He devoted himself diligently to study until 1865. His principal masters were Zarembo, who taught him harmony and counterpoint, and Rubinstein, who taught him composition. In 1865 he was graduated with high honors, receiving a prize medal for his setting of Schiller's ode, "An die Freude," of which he made a cantata. The composition is not found among his published works.

In 1866 Nicolas Rubinstein, then the head of the conservatory, offered him the post of professor of harmony, composition and the history of music. As his heart was in the Russian musical movement he accepted the chair, and for twelve years did admirable work as an instructor. In 1878 he resigned his position in order to devote himself more assiduously to composition, in which he had already gained enviable distinction. He lived at various times in St. Petersburg, Italy, Switzerland and Kiev. In recent years he had made his home at the last named place, which is near Moscow.

In May, 1891, Tschai-kowsky, at the invitation of Walter Damrosch, visited America and appeared in the series of festival concerts with which the Carnegie Hall was opened. The composer conducted his third suite, his first piano concerto in B flat minor (the piano part taken by Adele Aus der Ohe), and two a capella choruses. The composer subsequently visited other cities, and was everywhere received with enthusiasm.

Tschai-kowsky's last notable public appearance was in the summer of 1893, when he conducted some of his own works at Oxford, and received the degree of Doctor of Music from the University.

Mr. W. J. Henderson had an interview with Tschai-kowsky when he visited this country, and among other things the composer told him the following:

"In my boyhood I had an inclination for music. I was only five years old when I began my studies with a lady, and soon I began to play upon the piano Kalkbrenner's 'La Fée' and other fashionable pieces of the day. I believe I used to surprise my friends in the Ural district with my virtuosity. But my parents had decided that I was to be a Government employé, not a musician; so at the age of ten I was taken to St. Petersburg and entered in the jurisprudence school.

"I remained there nine years, and did not do much in music in that time. There were a musical library, a piano room and a teacher, but he simply gave indifferent technical instruction—a sort of fashionable instruction for the young nobles in the school. My parents did not see anything more in me than a future office holder.

"At the age of seventeen I made the acquaintance of an Italian singing teacher named Piccioli. He was the first person who took an interest in my musical inclinations, and he gained great influence over me. My father was finally obliged to give me some scope for the development of my taste, and before I had reached my eighteenth birthday he was good enough to put me under Rudolf Kuendiger, a piano teacher.

"Kuendiger was a native of Nuremberg and had settled in St. Petersburg. He was a fine pianist and a thorough musician. I took lessons of him every Sunday and made rapid progress in piano playing. Kuendiger took me to concerts, where I heard plenty of classical music and my fashionable prejudice against it began to disappear. At last, one fine day, I heard Mozart's 'Don Giovanni.' It came as a revelation to me. I cannot express the delight which seized me.

"Yet after leaving the school I was still only a fairly accomplished dilettante. I often had the desire to compose, but I did little. I spent two years as an under secretary in the Ministry of Justice, went into society and to the theatres a good deal, but did not push forward in music.

"In 1861 I became acquainted with a young officer who had a great reverence for music. He had been a student of Zarembo's courses in musical

theory. This officer expressed himself as not a little astonished at my improvisation on a theme which he gave me. He became convinced that I was a musician and that it was my duty to make music my earnest and continued study. He introduced me to Zarembo, who accepted me as a student and advised me to leave my office and devote myself to music."

The following year the Conservatory was founded and Tschai-kowsky became a student. "Up to the age of forty-six," he continued, "I regarded myself as hardly able to direct an orchestra. I suffered from stage fright and couldn't think of conducting without fear and trembling. I twice tried to wield the baton, but was covered with shame and confusion. However, during the preparations for the production of Altani's 'The Witch' at Moscow, the conductor was taken sick and I had to take his place. This time I was more successful, and I continued to conduct Altani's rehearsals and finally mastered the stage fright."

Here is as complete a list of his works as I could fashion, for the dictionaries and biographical studies are scanty and far from comprehensive, the best being Mr. Henderson's. His operas are "Woyevoda," composed at Moscow, 1869, the score of which was thrown by the composer into the fire and rescued in a semi-charred condition. This recalls the episode of Rossetti and the manuscript poems he pitched despairingly in the new grave of his wife, and afterward dug up by one of his ardent disciples. It was of this opera that Mr. Henderson wrote, "What is a 'Woyevoda,' and why should one throw it into the fire?"

The names of the other operas and works are: "Opiitchnyk," St. Petersburg, 1874; "Vakula the Smith," 1876; "Yevgeniy Onegin," 1879; "The Maid of Orleans," 1881; "Mazeppa," 1882; "Tcharodyenka," November 1, 1887; "Snowdrop," a lyric drama; "Le Lac des Cygnes," ballet; "Iolanthe," opera, op. 68; "Pique Dame," opera, op. 72; "Dovuvoschen," ballet; two masses, op. 41 and 52; "Coronation Cantata," for soli, chorus and orchestra; six symphonies in G minor, op. 13, in C op. 17, in D op. 26, in F minor op. 36, in E minor op. 64, in B minor op. 74; a symphony on Byron's "Manfred," op. 58; fantasies for orchestra—"Francesca da Rimini," op. 32; "Romeo et Juliette," no opus number; "Hamlet," op. 67; "The Tempest," op. 18; three suites for orchestra, op. 43, 53 and 55; "Marche Slave," op. 31; two concertos for piano and orchestra, op. 28, in B flat minor, op. 44 in G; "Overture Triomphale on the Danish National Hymn," op. 15; "1812," overture solenne, op. 49; serenade for strings, op. 48; fantasy for piano and orchestra, op. 56; two concertos for violin and orchestra, op. 25 and op. 35; "Pezzo Capriccioso," for violin and orchestra, op. 62; three quartets for strings, op. 11, op. 22 and op. 30; trio for piano and strings, op. 50; pieces for piano and violin, op. 26 and op. 34; variations for cello and piano, op. 33; sonata for piano, op. 37; many pieces for piano bearing various opus marks—1, 2, 4, 5, 7, 10, 19, 21, 39, 40, 51, 63, and the "Seasons" for piano solo. Russian songs, with the following opus numbers: 6, 16, 25, 27, 38, 47, 57 and 65; six duets, op. 46. Then there is the "Nutcracker Fairy Ballet," op. 71; a third piano concerto in E flat, for piano and orchestra, op. 75; a beautiful string sextet, new piano pieces, op. 72, and the "Capriccio Italien," for orchestra. A goodly list and widely diverse in quality. That it is not a complete list need not be insisted upon, fugitive pieces by the composer cropping up every year or so.

(To be continued.)

Jessie Shay Circular.—The circular of Miss Jessie Shay, the pianist, has just been issued, and discloses an extraordinary number of extraordinary foreign and American press notices highly favorable to this gifted pianist, who is at present in this city.

George Hitches to Music.—The engagement of Henry George, Jr., to Miss Marie Hitch, daughter of Capt. Ebenezer V. Hitch, of 255 East Ontario street, Chicago, is announced. Miss Hitch is but nineteen years old, and has not yet been presented to society. She was graduated from the Chicago Conservatory of Music and afterward studied in Paris and Florence. The wedding will take place about November 20. Mr. George, who is now acting as his father's private secretary, is about thirty years old. He resigned the post of managing editor of the Jacksonville, Fla., *Citizen*, Henry M. Flagler's paper, to assist his father in preparing a new book on political economy for the publishers.

The Banda Rossa Concerts.

THE famous Banda Rossa, the Red Band of San Severo, Italy, has at last been heard in New York, and being heard has been admired and extolled to the echo. While we do not claim that it is the only band in the world, yet in Europe the French Garde Republicaine is its only rival, while in this country it has to face several rivals. But its methods, its repertory are so unlike that all comparisons are out of the question. The band gave its first concert at the Metropolitan Opera House last Friday evening, and before a curious audience so large that it overflowed into the corridors. This was the program:

Overture, William Tell.....	Rossini
Fantasia on Garibaldi's Hymn, for bombardino.....	Sorrentino
Signor Colaneri.....	
Mefistofele.....	Boito
Prologue and romance.....	
Finale.....	
Air, Tannhäuser.....	Wagner
Fräulein Margaret von Vahsel.....	
Serenade.....	Schubert
Scenes Pittoresques.....	Massenet
March and serenade.....	
Angelus and Gypsy Dance.....	
Violin solo.....	Vieuxtemps
Ballade.....	
Polonaise.....	
Carlotta Stubenrauch.....	
Cavalleria Rusticana.....	Mascagni
Prelude, Siciliana and Bell Chorus.....	
Intermezzo, Romance.....	
Duet (Santuzza and Turiddu). Finale.....	
Canzone Popolare (Folksong).....	Tosti
Isidore Luckstone, accompanist.....	

As we all know, this organization was founded in 1888 at San Severo, in Southern Italy, by the music loving inhabitants of the place. After an enormous amount of preliminary work, rehearsing that would put to shame the lazy methods of our Philharmonic Society, the Banda Rossa began playing throughout Italy, and triumph marked its progress everywhere. Naples, Rome, Genoa, Germany, Holland hailed the band as something marvelous, and did not forget the conducting of its leader, Maestro Eugenio Sorrentino. Despite its brilliant and showy uniform of scarlet, the band is not a military organization.

Great sonority, a tremendous foundational bass and a mellowness and surety in the bass and baritone departments are its leading characteristics. The clarinets leave something to be desired in the matter of sweetness, and the flutes are thin in quality, but agile-toned. Signor Sorrentino is responsible for the sharp, elastic rhythms, the precision of attack, the cleanness of tone when a section is ended, also for the general swing, *brío*, enthusiasm and musical phrasing and unity of the organization. Oddly enough the "Tell" overture has been better played here before. Intense nervousness and an over-pitched intensity told on the timbre and tune of the wood department. But when the opening phrases of Boito's superb prologue were delivered one felt that the band was on sure ground. The variety of effects attained, violoncello, and organ effects, were remarkable.

The finale was furious and stunning for all the instruments of percussion, the tam-tams, drums, &c., were handled with demoniacal vigor. This band could do full justice to Tschai-kowsky's "1812" overture. There were many admirable musical effects and you realized in the Mascagni selections that only Italians have the temperament to do complete justice to Italian music.

Amazing climaxes, great velocity and delicacy of execution and richness of tone were apparent throughout the evening, although the conductor, whose beat is firm and satisfying, might pay more attention to mezzo-forte shading. The bombardino soloist delivered his florid music with facility considering the unwieldy instrument, and Fräulein Von Vahsel should leave Wagner alone. She was more successful with her encore.

The little Stubenrauch girl is a most promising violinist. Her execution is excellent, her intonation true, her tone full and her feeling mature. She delivered the Polonaise with fire and virtuoso-like freedom.

There were two performances Saturday, and at the Sunday night concert the band played with much more finish and repose. It gives concerts all this week and next Sunday night with change of program.

Henry Waller.—Henry Waller has joined the staff of the National Conservatory as teacher of harmony and counterpoint.

Port Maitland, N. S.—An artistic program was well given recently at Port Maitland, by Miss Janauschek Wirt, pianist; Mrs. J. A. Abloescher, soprano; Mr. J. A. Abloescher, trombone, and Miss Stella Killam, reader. Miss Wirt has a great deal of magnetism, combined with considerable art, and made a favorable impression upon her hearers. Mrs. Abloescher's sparkling lyric soprano is under splendid control, and her numbers were given with much finish and grace. Mr. Abloescher, who is a member of the Boston Symphony Orchestra, is well known and popular. The concert was given as a proof of the high merit of the participants, who opened a college of music at the Yarmouth October 1.

Madame Charlotte Maconda.

MUSIC is more exacting than any other art in its demands upon its devotees. This is especially the case when the musician is a woman and a singer. For unqualified success she should have not only a fine voice, musicianly insight and the advantages of suitable training, but should also have beauty, magnetism and special culture—in a word she should be attractive both from a musical and social standpoint. There have been instances of success simply on the strength of a fine voice, but the instances have been few and far between.

That Madame Maconda possesses all desirable qualifications for the career she has chosen is evident to those who have seen and heard her, but to those who have not seen her one almost hesitates to say this, because the same statement is so often made, and sometimes very untruthfully made, regarding singers less well endowed. But unless all signs fail, the young lyric soprano, who is to appear this season after a year abroad, will soon have a full measure of greatness thrust upon her, notwithstanding her modesty and the fact that she has for the most part acquired her musical training in America. There is in many respects a striking resemblance between Madame Maconda and the great diva Patti. The resemblance in voice has been pointed out by competent critics—the absolute purity and sweetness in tone and the remarkable flexibility which enables her to execute most difficult fioriture with ease and brilliancy. These characteristics are especially shown in such solos as the "Charmant Oiseau" from David's "Perle du Brésil," in Thomas' "Mignon" polonaise, in the "Indian Bell Song," from "Lakmé," which have been enthusiastically received wherever Madame Maconda has sung them. The resemblance to Patti is still more marked when one notices Madame Maconda's charm of manner and well-bred ease, and the lovely face and presence which are much like Patti's as they were in her younger days, and which were no small aids in bringing to Patti so many artistic triumphs.

Madame Maconda, however, has more of the dramatic temperament than Patti, and in consequence her capabilities are much broader, as is shown by her singing in oratorio; her appearance in "Elijah" with Damrosch proved that she has the requisite power and dignity requisite for an oratorio singer. Through this appearance Madame Maconda made some other valued engagements.

To Americans a few facts about Madame Maconda's immediate ancestry, her methods of study and her views in regard to her musical work should be especially interesting. But these are not easily procured, for she is little given to exploiting herself and her own attainments. Madame Maconda is an out and out American of old New England ancestry, the Whittlesey family being well known in the annals of New England.

Her father, Oramel Whittlesey, is said to have established the first musical conservatory in New England. Through her mother, Mrs. Charlotte Maconda Whittlesey, comes a slight vein of French blood, which accounts for a certain vivacious brilliancy in Madame Maconda's face and manner. In her studies Madame Maconda seems to have been animated by a most conscientious spirit; they were first pursued with Madame Fursch-Madi when the latter was with Mrs. Thurber's National School of Opera, and for some time after Madame Fursch-Madi left the National School. Madame Maconda then studied with Signor and Madame Serrano, to whom she attributes much of her success. The past year Madame Maconda has spent abroad, not for technical study, to which she has already for so long a time applied herself, but for the benefit to be derived from foreign culture and the foreign musical atmosphere. Madame Maconda considers it quite possible to gain in this country all that is needful for good musical education, provided one faithfully adheres to high ideals.

By her natural gifts as well as her general training Madame Maconda therefore is eminently fitted for the exacting career she has chosen. Her appearance this season will be looked forward to with more than ordinary interest

in the conviction that by her voice and musical intelligence and her charming stage presence she will add new lustre to our present galaxy of American singers.

The press notices appended will give some indications of her versatility and the favor with which she has hitherto been received.

Mr. Damrosch did the music lovers of New York a good turn last night in introducing Miss Charlotte Maconda, a young lady with a very pleasant soprano voice, which shows excellent training. She sang the "Bell Song" from "Lakmé," and, notwithstanding great nervousness at the outset, she gave the fine trills and runs with artistic skill. Her voice is peculiarly soft and velvety, and of considerable power. She should be heard to much advantage in dramatic composition.—*Commercial Advertiser*.

Miss Charlotte Maconda made the success of the evening with a superlatively brilliant execution of the "Bell Song" from Delibes' "Lakmé." Her voice has the "ton argentin," which is just suited to this little piece of vocal pyrotechnics. It is a difficult one to sing—the intervals are odd, and most of the notes have to be sung staccato. A better bit of fioriture singing has not been heard this season.—*World*.

Miss Maconda sang the "Bell Song" from "Lakmé" in a finished style that showed great improvement over her last season's work and she was recalled six or seven times.—*Sun*.

Great praise is due to Miss Maconda for excellent singing of the florid and difficult "Mignon" polonaise, which was given in a manner to call forth hearty and deserved applause. Miss Maconda was obliged to respond with an encore.—*New York World*.

The honors of the evening were divided between Miss Charlotte Maconda and Henri Marteau, Miss Maconda giving a very excellent and finished rendition of David's difficult and delightful "Charmant Oiseau" from the "Perle de Brésil," and Henri Marteau playing the two last movements of the Mendelssohn concerto, &c.—*New York Herald*.

Miss Maconda won just applause for her tasteful singing of the aria and other numbers allotted to her.—*New York Tribune*.

Miss Charlotte Maconda, the soprano vocalist of the organization, has made earlier successes here, which prepared her audience for the admirable singing she did in her number, and the skill she displayed in the use of her singularly enjoyable voice and fine taste, and her brilliant abilities in vocal technique, all combined to create a sensation after each of her appearances.—*Boston Herald*.

Miss Maconda made her concert début in Cincinnati at yesterday's concert. She more than realized all the expectations that had been entertained of her. There are so many sopranos who are untruthfully accredited with having a voice that resembles Patti's that it is really a pleasure to be able to record the fact that Maconda's strikingly resembles the great diva's in two important respects—the absolute purity and musical quality of her tones and the ease with which it moves in all the embellishments of the vocal score. Her singing yesterday produced something akin to a sensation. Her two arias were the polonaise from "Mignon," and "Thou Brilliant Bird," by David. The brilliancy of her fioriture in the latter was marked; at the same time it was always musical and strictly legitimate. Each note was endowed with a lovely quality. As an encore to the first she sang a sweet lullaby, and to the second the bolero from "Les Filles de Cadix," by Leo Delibes.—*Cincinnati Enquirer*.

Charlotte Maconda not only left a splendid impression—this would be expressing it mildly—but she produced something like a sensation by her remarkably pure and artistic singing. It was ascertained that in several respects her voice does resemble Patti's. It is pure and liquid, and moves with perfect ease and astonishing elasticity in the most florid embellishments of the vocal score. Her first number was the polonaise from "Mignon," which she sang brilliantly, but without affectation or mannerism. Her method is artistic and natural throughout. This was especially manifested in the second number—the florid aria, "Thou Brilliant Bird," from "The Pearl of Brazil." Each note was endowed with mellowness and musical quality, whether in trills or cadenzas. There has not been a soprano in this city for some time who has quite as much of the natural endowment as Maconda.—*Cincinnati Tribune*.

Miss Maconda, the soloist, is a pretty woman, with graceful form and movements, and a good and conscientious singer. Her voice is sympathetic soprano, clear and well trained. Her rendition shows the experienced singer. She sang the polonaise from Thomas' "Mignon" very well, and was warmly applauded. As an encore she sang a sweet little lullaby by Isidor Luckstone. Even greater was her success with the difficult coloratura aria, "Charmant Oiseau," from David's "Perle du Brésil," which was so enthusiastically received that she had to give an encore, the not very new but always pretty "Les Filles de Cadix," by Delibes.—*Cincinnati Commercial*.

The feature of the evening, however, was the singing of Miss Maconda. She sang "Thou Brilliant Bird," from David's "Perle du Brésil," in the coloratura work disclosing the true singing quality of her voice. For her second number she sang the aria "Ah, Fors e Lui," from "Traviata," developing volume of tone and dramatic

power surprising to those who had not heard her since she sang at the Damrosch concert.—*New York Times*.

On Thursday afternoon and Friday evening the soloist was Miss Charlotte Maconda, a brilliant young coloratura soprano, who gave besides encores the great "Indian Bell Song," from Delibes' "Lakmé," and the bird song from the "Pearl of Brazil" (David). Remarkable accuracy of intonation, purity and sweetness of tone, and extreme flexibility are the notable characteristics of Miss Maconda's singing.—*Pittsburg Leader*.

Charlotte Maconda, the soloist of the week, was not the least of the attractions. Her rendition of the "Indian Bell Song," from "Lakmé," proved her ability as a singer, as well as her merit of voice, and the second solo, a florid selection from the "Pearl of Brazil," did not fall below the standard set by the first piece.—*Pittsburg Dispatch*.

Miss Charlotte Maconda, a charming soprano soloist, followed with a delightful rendition of the aria, "Indian Bell Song," from "Lakmé," by Delibes. Her work was exceptionally fine and she won deserved applause. She has a flexible voice of excellent quality, and her execution of the florid passages was artistic in every respect. Her second number on the program was an air from the "Pearl of Brazil," by David, which was also finely rendered.—*Pittsburg Press*.

Miss Charlotte Maconda, the soloist, who came sanctioned by metropolitan critics, quite captivated her audience, and was compelled to respond to an encore on every appearance. Miss Maconda has a rich voice, and her ease and grace of manner, combined with a charming personality, render her doubly attractive. The famous and difficult "Bell Song" and the scarcely less trying air from the "Pearl of Brazil" gave the soloist an excellent opportunity for the display of her rare ability. A flute obligato in the latter number formed a sort of musical background for a most brilliantly executed series of vocal pyrotechnics.—*Pittsburg Chronicle-Telegraph*.

Miss Maconda won instant favor with the audience by her presence and bearing and by the uncommon clearness and skill of her vocalization. Her voice is a high soprano, of good timbre and very flexible. She has style and considerable temperament, too. In the David air Mr. Badollet's flute obligato won special mention. Both of Miss Maconda's numbers were rapturously encored.—*Pittsburg Post*.

The soloist was Miss Charlotte Maconda, a soprano whose voice bore the test of brilliantly florid aria and of sustained, sweet notes in an encore. Her first song was the "Indian Bell Song," from Delibes' opera "Lakmé," and from the first notes she charmed her hearers by voice and execution. That the song required the greatest skill and certainty was evident even to those who had not heard it before, but Miss Maconda seemed to pour out hundreds of full, fine, clear notes without the slightest effort. Anyone who has suffered while hearing a soprano struggle up and shiver down, not always to the key, should hear this attractive young singer, whose execution is as careful as her voice is sweet. For her encores she had the privilege of having her accompaniments played by Mr. Archer.—*Pittsburg Bulletin*.

Miss Charlotte Maconda, a young American born and partly American trained soprano, made a wonderful impression, and is certainly a credit to her nation, which is not strong in first-class native artists. Her voice is brilliant, powerful and sympathetic, of great power and very telling quality, and she has a very pleasant method. All her music was faultlessly rendered and worthy of unstinted praise.—*Montreal Local Press*.

The whole performance of "The Creation" was a great success for the Philharmonic Society. Miss Charlotte Maconda, soprano, proved, as had been promised, a great acquisition. She has a sweet, telling voice, and in her rendition of the famous aria "With verdure clad," and in her duets and trios with Messrs. Duff and Bartlett charmed all her hearers.—*Montreal Gazette*.

The soloists chosen were unknown to the Montreal audience, but before the end of Part I. they had fully proved the choice to be a wise one. The soprano, Miss Charlotte Maconda, of New York, has a full and pure soprano voice, her upper notes are clear and round, while her medium and lower tones are sympathetic and robust. The two well-known solos "With verdure clad" and "On mighty pens" were sung with great effect, especially the latter, with its sensuous accompaniment. Her stage presence is charming indeed.—*Montreal Daily Star*.

Miss Maconda achieved a genuine success. Her voice is a rich and full soprano, of great compass and capable of both the most delicate and vigorous phrasing. She is dramatic, her methods are genuinely artistic, and her staccato passages were marked by great purity, brilliancy and flexibility. The house was crowded.—*Philadelphia Inquirer*.

Miss Maconda is a magnificent singer. She has a full, clear soprano an artistic delivery and a graceful, easy stage presence. Her numbers were "Thou Brilliant Bird," from "Perle du Brésil," with flute obligato, by Mr. Gustav D'Aquin; "Ah Fors e Lui," from "Traviata," and as an encore "Filles de Cadix," all of which she gave brilliant, presentations. Mr. Benedict played the accompaniments.—*THE MUSICAL COURIER*.



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BOSTON, Mass., October 17, 1897.

AS soon as I heard that Mr. Dvorák was coming back to America to superintend the manufacture of Congo-Indian musicians I said to myself, "Let us study folklore, and sit at the feet of folklorists."

And the first book that I opened was "Zoological Mythology," by Angelo de Gubernatis, a large work in two volumes. I opened the first volume at random. The page was 387. And this is what met my eyes:

"Midas, the musical critic, the predestined ass, pronounces in favor of Pan."

"The ass as a musician, the ass as a musical critic, Pan the musician and Pan preferred by the ass are the same person."

That day I read no more.

The next Tuesday I tried the book again. Page 380. "We must not forget that the word *dundubhis*, which properly means kettle-drum, or drum, is also the name of a monster." Page 378. "Another fable in the fifth book (Pan Catantram), which tells us of the ass who, being passionately fond of music, insisted upon singing." I don't see how a man has the courage to be a folklorist.

The first Symphony concert of the seventeenth season, Mr. Emil Pauer conductor, was given last evening in Music Hall. The program was as follows:

Academic Festival Overture..... Brahms
Symphony No. 7, in A major..... Beethoven
Rhapsody for orchestra, "España"..... Chabrier

(First time at these concerts.)

Lyric poem for orchestra, op. 2..... Glazounow
(First time in Boston.)

The Emperor's March, in B flat major..... Wagner

How hard it is to find definite information concerning the life and the works of certain members of the younger Russian radical school. Nicolas de Stcherbatcheff, for instance. He was born August 24, 1853. He has written about fifty works, reckoning by opus numbers—and what then? Yes, with whom did he study? Is he a virtuoso? The oracles are dumb.

And as there is little or nothing about Glazounow in the books that are accessible—Riemann, Fétis-Pougin, Grove—pardon me if I write out what I have found. I do not vouch for the accuracy of the information about his family or the singular Nihilistic episode. I do not pretend that the account is in any way complete. Yet I have verified dates whenever it was possible.

Alexander Glazounow was born at St. Petersburg August 10, 1865. His family was in most comfortable circumstances, so that from his youth he was able to devote

himself to composition, unhampered, without thought of possible death from starvation or brick-yard, drudgical (I wish there were such a word as drudgerous) daily toil in teaching. At the age of thirteen years he became a pupil of Rimsky-Korsakoff.

His very first works have not been published. His op. 1 was a string quartet (1883). This was followed by a piano suite on S. A. C. H. A., his nickname.

Mr. Deshler Welch's magazine, the *Theatre*, published in 1886 a series of articles by B. F. Hapgood. (Was this Miss Isabel Hapgood, whose translations from Russian and French have been so highly praised?) In the article of April 19, on Glazounow, Miss (?) Hapgood says that before 1886 Glazounow had written two overtures on modern Greek themes, op. 3 and op. 6, and "a grand symphony," E major, op. 5, which had been performed in public; "The Forest," op. 19, a tone picture of ancient Slav mythology, with Lyschi, the Woodsprite, Rousalkas, the water nymphs and Will-o'-the-Wisps; two descriptive suites, a Spanish serenade and bolero. And the writer stated (1886) that Glazounow had nearly completed two symphonies, a symphonic poem, "Stenka Rasine"—this is op. 13, written in memory of Borodine—an overture, "The Tempest," and a Spanish overture, as well as piano pieces.

I can find no allusion elsewhere to the overture to "The Tempest."

And the next time I read anything about Mr. Glazounow in English was in 1891, when a cablegram from St. Petersburg, October 8, 1891, informed us all that a young woman from Moscow had been that day arrested, charged with being a Nihilist. She confessed and admitted that she had left a trunk at the house of a well-known composer, Glazounow, in which was a revolutionary proclamation. The police proceeded to Glazounow's house and found the trunk. Glazounow protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was, nevertheless, compelled to deposit as bail 15,000 rubles in order to avoid arrest pending inquiries to be made in the case. What was the end of the affair? Mr. Glazounow, like a well conducted person, kept on composing.

French newspapers told me before this cablegram was sent that he attended the Paris Exposition of 1889, and conducted at the Trocadero June 22 his "Stenka Rasine," with its three themes, the first the folksong of the barge men on the Volga, the second a short and savage theme of bizarre tonality, typical of the hero of the poem; the third a melody typical of the captive Persian Princess, and that on June 29, 1889, he conducted in the Trocadero his second symphony in F sharp minor (written in memory of Liszt).

He visited London this year—was it for the first time?—and conducted his fourth symphony in E flat at a concert of the Philharmonic Society, July 1. I remember that Mr. Atwater, in his London letter, spoke of a dinner given in honor of the visitor.

Last season he was, with Rimsky-Korsakoff and Liadow, a conductor of the Russian Symphony concerts in St. Petersburg, and his address in that city was Kasanskaja 6.

Here is a list, no doubt incomplete, of performances of works by Glazounow in the United States:

"Carnaval" and "Danse Orientale," from Suite Caractéristique (op. 9), were played by Mr. Seidl's orchestra at Brighton Beach in 1891.

"Triumphal March on the occasion of the World's Columbian Exposition in Chicago, 1893, composed for a grand orchestra with chorus (ad libitum), op. 40," was performed in Chicago by the Exposition orchestra, led by Mr. V. J. Hlavac, of St. Petersburg, in June, 1893, and August 3, 1893.

"Poème Lyrique" was played at Cincinnati by the Cincinnati Symphony Orchestra, led by Mr. Frank Van der Stucken, November 30, 1895.

"First Valse de Concert," op. 47, "Cortège Solennel," op. 50, "Rhapsodie Orientale," op. 29, were played at Chicago in 1896 by the Chicago Orchestra, led by Mr. Theodore Thomas.

And Mr. Thomas proposes to play in Chicago this season these pieces by Mr. Glazounow: Symphony No. 5, B flat, op. 55, "Le Printemps," op. 34; second concert waltz, op. 51; suite, Scènes de Ballet, op. 52, and Fantaisie, op. 53.

I am not able to speak with any certainty about first performances in Russia. I do not read Russian, and reports by correspondents in French or German seldom give exact dates. A letter from E. v. D. in the *Signale* April 9, 1896, speaks of the first performance of Glazounow's "new symphony," No. 5, at St. Petersburg some time in Lent of that year. A letter dated December 8, 1896, mentioned his Coronation Cantata, composed expressly for the ceremony, and performed in the Kremlin.

The Symphony No. 2, as I have stated, was played in Paris in 1889. The Symphony No. 4 was played in Cologne February 19, 1895; Dresden, 1895; Hamburg, 1895-6; Mayence, 1896; Amsterdam two or three times, 1896-7; Magdeburg, Geneva and, as I have said, at London. The Symphony No. 5 was played at London January 30 and July 23 of this year.

Other works—I give occasionally notes of performances—are as follows:

ORCHESTRAL: Two overtures on Greek themes, op. 3, 6; Serenade, op. 7; Elégie, op. 8; Suite Caractéristique, op. 9; Second Serenade for small orchestra, op. 11; Poème Lyrique, op. 12; Symphonic poem "Stenka Rasine," op. 13; two pieces for orchestra, op. 14, of which No. 1, Idylle, was played in France in 1894; Mazourka, op. 18; Fantaisie "La Foret," played in Paris, December 23, 1894; two pieces for cello with orchestra, op. 20, of which one is a Spanish serenade, was played in Paris (with piano), March 20, 1895; Wedding March, op. 21; "Une Fête Slave" (from the Slav quartet, op. 26); "The Sea," fantasia, op. 28; Rhapsodie Orientale, op. 29; orchestral picture "Le Kremlin," op. 30; "Le Printemps," op. 34; Columbian March, op. 40; Carnaval, overture (with organ ad libitum), op. 45, played in London, May 8, 1897; Chopiniana, suite composed of Chopin's Polonaise, op. 40. Nocturne, op. 15; Mazourka, op. 50; Tarentelle, op. 43, orchestrated by Glazounow (I have an impression that it has been played in New York, as have certain other works by this composer of which I can find no record of performance. Will someone kindly complete the list of American performances?); first concert waltz, op. 47; Cortège Solennel, op. 50; second concert waltz, op. 51; Scènes de Ballet, op. 52.

CHAMBER: Quartet, D major, op. 1; quartet No. 2, F major, played in Paris, April 26, 1895; Novellettes for string quartet, op. 15; five numbers; performances in Paris, December 17, 1894, February 25, 1896; "Une Penée à Fr. Liszt," op. 17; Elégie for cello and piano; Reverie for horn and piano, op. 24; Quatuor Slave, op. 26, played by Ysaye's Quartet, Brussels, February 27, 1896; Meditation for violin and piano, op. 32; Suite for string quartet, op. 35, played in Paris, December, 1892; "In modo religioso," op. 38, quartet for brass; Quintet for strings, op. 39; Elégie for viola and piano, played in Paris, February 17, 1895.

PIANO: Suite on "Sacha," op. 2; Barcarolle and Novelllette, op. 22; waltz on the theme "S-a-b-e-l-a," op. 23; Prelude and two mazurkas, op. 25; Three Etudes, op. 31; Little Waltz, op. 36; Nocturne, op. 37; Concert waltz, op.

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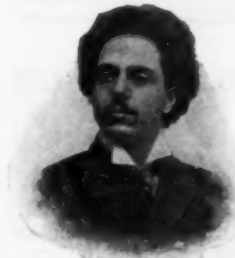
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41; Three Miniatures (pastorale, polka, waltz), op. 42; Valse de salon, op. 43; Three pieces (Prelude, Caprice Impromptu), gavotte, op. 49.

Voice: Two songs by Pushkin, with French version, op. 27.

Glazounow wrote, with Artciboucheff, Wihtol, Liadow, Sokolow and Rimsky-Korsakoff, "Badinage," quadrille for four hands.

With Liadow he wrote the "Fanfares," played at the jubilee of Rimsky-Korsakoff at St. Petersburg, December 22, 1890.

With Liadow, Borodine and Rimsky-Korsakoff he wrote a string quartet on the word B-la-f. He contributed the finale.

With Rimsky-Korsakoff and Liadow he wrote a string quartet, "Jour de Fete," in three movements, "Christmas Singers," "Glorification," "Chorus of Russian Dancers."

He finished and orchestrated the two movements of the incomplete symphony in A minor left by Borodine.

Mr. Paur introduced Mr. Glazounow to a Boston audience by playing the "Poème Lyrique," which I cannot believe is one of the composer's most characteristic works; not because it bears a comparatively early opus number, but I do not find in it the fierce qualities that are said to distinguish his chief compositions. The Poème is dedicated to Stcherbatcheff, whose exquisite, barbaric, haunting, sometimes inconsequential, often irresistible piano pieces are so strangely neglected by pianists in this country. (And Stcherbatcheff has written songs, orchestral pieces, that surely deserve a hearing). Mr. Huneker appreciates him. He wrote of him in *Mlle. New York* two years ago: "He is a musical Gogol who would create another Taras Bulba if he dared, yet contents himself writing small, dangerous things for the piano. Who eats of his music is made mad, as are the devourers of mandrake. Bitter-sweet is it with rhythms that lull you and poison you. A valse of his that I tasted made my brain whirl. In my arms I held a bewitching creature with a false, red mouth, and our dance was vertiginous. Chromatic nightmares murdered our love, and then I knew that Stcherbatcheff is to be feared."

This "Poème" is an andantino based on two melodies, which are developed freely. It is scored for an orchestra that includes three trombones, one base tuba, one harp. The spontaneity of the themes is indisputable, and whenever there is a suspicion of a tumble into the commonplace, the suggestion of an exotic tonality or an ingenious harmonic twist or some fortunate orchestral expression saves the composer from reproach. There is an individuality to this music, as well as sweeping breadth and sureness in treatment, but I wish to know Glazounow in his wilder, more outrageous moods. Is he "too Russian" in his later works? This charge has been made. You remember, however, that there was a time when Tchaikowsky was considered "too Russian" by our concert-goers—Tchaikowsky who is accused by the young ultra-Russians of cosmopolitanism.

Our novelties come to us by slow freight. You heard Chabrier's dazzling "España" long ago in New York. Who first produced it there? It was first played in Boston by the Philharmonic Orchestra, led by Mr. Listemann, January 14, 1892. The effect of it last night was instan-

aneous and irresistible. The temperature was almost unbearable. Brahms' overture was applauded respectfully, and the customary tribute was paid punctiliously to Beethoven; but when the jota apotheosized by Chabrier sounded through the hall I fully expected to see the most reserved matrons of the Back Bay pick their partners for what the program book, quoting from Major Campion, described as "the whirl round and chassez and nautch-wallah-ing."

The soloist of the second concert will be Mr. Schnitzler, who will play Gernsheim's concerto. Rimsky-Korsakoff's "Russian Easter Festival" will be played for the first time in this city. In November the soloists will be Miss Gertrude May Stein and Mr. Jonás.

Mr. Carl Faeltgen gave the first of a series of piano concerts in Steinert Hall the 12th. The program included Schubert's "Theme and Variations," op. 142, No. 3; Beethoven's sonata, op. 81a, and pieces by Mendelssohn, Heller, Hiller, Schumann, Chopin and Liszt. He played the scherzo by Mendelssohn (op. 16, No. 2) with more than ordinary delicacy and crispness, and there were many passages in the sonata that gave large pleasure; but I hope that in the future Mr. Faeltgen will consider more seriously the program question. Perhaps he feels that as the director of a music school he should confine himself chiefly to the "standard" works, but it is necessary for students to be familiar also with the pieces of men now living, and Mr. Faeltgen is playing to the general public as well as to students.

Mr. C. M. Loeffler wrote this summer a symphonic poem, entitled "La Mort de Tintagiles," in which he tries to tell in musical speech the impression made on him by Maeterlinck's remarkable "little drama for Marionettes." This symphonic poem will be produced by Mr. Paur at a concert here this season. I hope you, too, will know it. Mr. Loeffler is a man of too fine, too fastidious taste to write mere program music in the vulgar meaning of the term. There are of course typical themes. Thus you may find the first pages suggestive of the storm, "the spasms of the sky and the shatter of the sea," the wretched night through which Ygraine goes to the sick castle, holding the child Tintagiles by the hand. "Ta première nuit sera mauvaise, Tintagiles." Another theme may recall the very old and very feeble warrior Agloval, who, looking at his sword, hears again the din of battle, the thunder of the captains and the shouting. And when you listen to the two violas d' amore, to be played by Mr. Kneisel and the composer, there will be the apparition of Tintagiles, the child doomed from his birth.

For Mr. Loeffler has introduced two of these instruments, seraphic instruments, beloved by the pure minded Chretien Urhan, lauded by the restless, hysterical, bitter Berlioz.

Mr. Loeffler has also set "By the Rivers of Babylon" to music. He has written it for alto solo, female chorus (four parts), with orchestra of the usual strings, two flutes, two clarinets, two bassoons, two horns, two kettle drums, harp, two violas d' amore and a viol da gamba. He uses the words of the psalm as far as "If I prefer not

Jerusalem above my chief joy," after which he introduces these words from other psalms, "Turn again our captivity as the streams in the South," "They that sow in tears shall reap in joy"; then there is a long solo for viol da gamba, which brings the end.

This rare master of orchestration in days when so many score brilliantly will play to you in New York this season his own Divertimento, for violin and orchestra. Now that I am in statistical vein, I add a list of the compositions by Mr. Loeffler that have been played in this town.

Suite for violin and orchestra, "Les Veillées de l'Ukraine," Symphony concert, November 21, 1891.

Fantastic Concerto for 'cello and orchestra, Mr. Schroeder at a Symphony concert, February 3, 1894.

Divertimento, violin and orchestra, in A minor, Symphony concert, January 5, 1895; January 9, 1897.

Cadenza for Brahms' violin concerto, played by Mr. Kneisel, Symphony concert, February 13, 1897.

String quartet, A minor, two movements (Adamowski Quartet), April 12, 1892.

Sextuor, two violins, two violas, two 'cellos (Kneisel Quartet concert), February 27, 1893.

Quintet in one movement for three violins, viola and 'cello (Kneisel Quartet), February 18, 1895.

Octet for two violins, viola, 'cello, two clarinets, harp and double bass (Kneisel Quartet), February 15, 1897.

Mr. Loeffler has also written music for songs by Baudelaire and Verlaine, with piano accompaniment and viola obligato, and two or three of these songs have been scored by him for full orchestra.

PHILIP HALE.

Burmeister.—Mr. Richard Burmeister has been engaged as soloist for the first Liederkrantz concert in New York, on November 21. Again the F minor concerto by Chopin has been selected from Burmeister's repertory.

Miss Edith E. Torrey.—This brilliant soprano of King's Chapel, Boston, gave a charming song recital at the Casino, Garden City, L. I., on Friday, October 15, for St. Mary's School. Many guests were present. Miss Torrey's artistic temperament and her command of a large and dramatic voice were conspicuously displayed by the varying requirements of a program of German, French and English songs. In the "Herodiade" aria an especially favorable impression was made.

The next recital will be given by Miss Julia F. May, of New York, who possesses a powerful contralto voice of great purity and breadth, and whose singing is always acceptable. Miss May has recently received a flattering offer from one of the largest churches in Minneapolis.

Miss Frances Travers.—Another pupil of Mme. Katharine Evans von Klenner is giving evidence of the value of superior vocal instruction. In St. John, N. B., last week Miss Frances Travers was received with more than ordinary favor, being praised for the flexibility and sweetness of her voice and the charm of her unstudied manner.

The *St. John Daily Globe* says:

Miss Frances Travers, who gave two numbers, has a soprano voice of great promise—strong, yet sweet—and she sang exceedingly well.

The *Daily Record* says:

Miss Frances Travers, daughter of Dr. Travers, made her début on this occasion, rendering two difficult selections in a most acceptable manner. She possesses a sweet voice, and further cultivation is only necessary to give the fair débutante high rank as a singer. She was presented at the end of her first number with a basket and two beautiful bouquets of flowers. She responded to hearty encores.

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CHICAGO OFFICE THE MUSICAL COURIER.
226 Wabash avenue, October 16, 1897.

THE invasion of the foreign professors is not as rife as it was in days gone by. Time was when they came to Chicago by the Bremen and Hamburg boats; by the grace of God and rye bread; when they came to Chicago and announced themselves professors of the arts and music; when they threw themselves upon a settled community and said, "Here we are." Now they take a look in the directory and find a million and a half of people, among whom are fifteen hundred music teachers, and they pack up their traps and go farther West, leaving the field to the old and tried, such as Frank Baird, for instance.

Here is a man who has worked his way from the very beginning of music, going all through the different stages until to-day he is one of the strongest supporters of artistic enterprises that Chicago possesses.

Born in Worcester, Mass., he passed his boyhood at Bellows Falls, Vt. Mr. Baird studied the organ with Benj. D. Allen, in Worcester, and left that city for Chicago when he was but seventeen years of age. He was at once engaged for St. John's Episcopal Church, whence he went to the Third Presbyterian Church as organist, remaining there for twenty-three years. Out of this period of time he was director for twenty-two years. He soon began to attract attention as an accompanist and was made accompanist for the Apollo Club. It was while acting in this capacity that he made the acquaintance and gained the friendship of America's great contralto, Annie Louise Cary, and became accompanist for her, going on several concert tours with her, and later with Clara Louise Kellogg, Anna Drasil and many others then before the public.

Acting upon Mme. Clary's advice, Mr. Baird resolved to study singing with the view of teaching, and to this end he went immediately to Sbriglia in Paris; afterward studying with Henschel in London, Lamperti in Dresden and Shakespere in London. With so much avidity was the study planned and carried out that upon Mr. Baird's return to Chicago his success was immediate, and there are many singers to-day who owe their foundation and

method to the good work done by Frank T. Baird. Two well-known people may be cited here who have made a career and are spoken of as among the most prominent artists. George J. Hamlin is one, and the other is Helen Buckley, both of which artists are in active musical life here, and both indebted for their early instruction to Mr. Baird. Mr. Hamlin studied four years with him, and was for two years in the choir, which was under Mr. Baird's direction. Miss Buckley studied for five years with the Chicago teacher, and S. Fisher Miller, now holding a high salaried church position in New York, was also five years under Mr. Baird's direction.

From the association with such artists as Clary, Kellogg, Dudley Buck, Clarence Eddy, Emil Liebling and Alfred Pease (with all of whom Mr. Baird has studied both voice organ and piano), it follows that Frank T. Baird could only derive the greatest benefit. He acknowledged that these people have shaped his career, and always speaks in the warmest terms of admiration of the men and women to whose advice he owes his present prominent position in the musical affairs of this great city. Mr. Baird makes annual trips to Europe to keep in touch with the great teachers, and numbers among his intimate friends many fine artists, such as David Bispham and Ben Davies. His social position here is quite exceptional, and his musicales are "events." His time is always occupied, and above all he enjoys the respect of his fellow workers.

Serena Swabacker has returned to Chicago. Her voice is in splendid condition and her repertory extraordinarily extensive. She has managed to withstand the temptation of an operatic career promised her if she would remain abroad, and she comes back a finished artist. The word "artist" is not used lightly. A singer who can do the work with the intelligence and finish which Mrs. Swabacker possesses is an artist in the best sense of the word. She is a unique personality. I have never met any person who was so entirely distinct and yet who was thoroughly attractive, whether on the concert platform or in private life. THE COURIER extends best wishes for her successful career, which for many reasons will be followed with interest.

Two of the pleasantest hours spent lately were in the company of Kate Vanderpoel, the song writer. She is a bright, brainy Western woman, who has already made a mark with her songs. The latest dedicated to Genevra Johnstone-Bishop, and sung by the popular soprano, is sure of a good reception. Miss Vanderpoel's "La Miniature," a dainty original composition, has been arranged as a song; arranged twice for organ, and played by no less a person than Clarence Eddy, so it would seem that several rungs of the ladder of fame have already been ascended. In my judgment much of Kate Vanderpoel's music is fitted for light opera and is of the kind that the opera bouffe singers like to obtain. Miss Vanderpoel has been the recipient of many congratulatory notices and is

now recognized as one of the few women composers of the West.

I shall have considerably more to say of this talented lady.

I have received a copy of the new monthly, the *Musical Critic*. It is a bright little paper and seems to me highly creditable. In fact, I will say that I have seen older publications by many months that would suffer in comparison both for neatness of appearance and subject matter. Mr. Spohr, late of the *Musical Times*, has made an excellent showing with his first number.

And so the stage will soon welcome the return of the greatest American actress, Helena Modjeska! There was just a dozen of us last Sunday at an informal reception to meet this gifted woman, who has risen to the highest pinnacle of art. To see her as she is, surrounded by her friends, her husband, son and daughter, to watch her strong, yet mobile and thoughtful face, with its lovely refinement and inexpressible sweetness is to recognize the simplicity of greatness. At home on every subject, whether art, literature, music or even politics, her conversation shows the woman of true culture without the exaggerations of fashion or the extravagances of genius. To be sure one gets a glimpse of the sensitive and imaginative side of her nature, but she never allows her absorption in her art to obtrude itself into her social life. Still if led to speak of the stage, it can be seen that she is beset with perplexities as to the eventual result of the present day dramatic aspect, and her lofty scruples against the many demoralizing influences are plainly discernible. So I came to the conclusion after an evening with Mme. Modjeska that De Maistre when he said that "a woman may attain unto the sublime so it be sublimely womanly" knew whereof he spoke.

"It's an ill wind that blows nobody good," so why in the case of Rosenthal's defection cannot the leaves of good fortune be showered on Godowsky? Surely it was no later than July when I read in THE MUSICAL COURIER an article written by one of the keenest critics in the universe about the performance of the little giant pianist at the New York Music Convention. Was he not likened to Rosenthal? Was not his astonishing technical display spoken of in wonderment? Don't we hear and praise pianists who are pigmies compared with Leopold Godowsky? Yes, pigmies both technically and intellectually, for assuredly as he has become older his pianism has broadened, his interpretation has the touch of the stronger form of temperament, until now with the superb technic there is allied artistic grace, delicate fancy, depth and creative faculty of marvelous power.

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EMILIO DE GOGORZA, Baritone.

righteous defend "my son who is studying for the ministry!" May his milk and water diet grow less and may THE COURIER'S patron saint defend him from the sorrows of Sam T. Jacks!

This name recalls an experience which happened last Tuesday to an antiquated country acquaintance of mine. She is a member of the W. C. T. U. and various other societies promoted for the chance they give to idle busybodies to interfere with other people's affairs. Coming to Chicago with an equally antiquated niece for the purpose of attending a mission (probably the "Society for Promoting Christian Knowledge Among Chinamen," in whom she is particularly interested), they found themselves lost in Madison street. A stranger of whom they inquired directed them to the brilliantly lighted portals of Sam T. Jack's show, which, I understand, is an amalgamation of the Casino de Paris, Koster & Bial's and a dime museum, only a little worse.

Having stayed the performance out, they returned home sadder and wiser women.

A student recently from Paris speaks of the indorsement given by Madame Marchesi of our gifted Ragna Linne, with whom the famous Parisian teacher recommends pupils returning to Chicago to continue their studies. Madame Linne is, so far as I have had an opportunity of judging, the only exponent of the Marchesi method in Chicago. Of course, there are many singers who have been in Marchesi's school; but I only know of the one teacher who teaches exclusively this particular method and who is competent to prepare pupils for Marchesi. At a big concert given in the Auditorium last Saturday Madame Linne sang splendidly, evoking the greatest enthusiasm.

Mrs. Luella Clark Emery was the accompanist and acquitted herself in a manner well worthy of her reputation. She is one of the brainy people who, migrating to Chicago, succeeded in establishing a career in a city loaded with musical talent of all kinds. This in itself is sufficient to show the tact and discretion which are as necessary as the music itself in the life of an accompanist. Mrs. Emery has an excellent choir, is organist at a South Side church and has a really gratifying class of pupils. I am frequently asked "how it has been accomplished in something over a year." My opinion is, that Luella Clark Emery under-

stands human nature and the worse nature of all, the genus musicus.

In a year when genuine successes have been few special attention must be given to that obtained by the "Roney" boys. These youngsters ranging in age from nine to sixteen years have been trained by that master choir trainer Henry B. Roney, who was organist and choirmaster at Grace Episcopal Church for ten years. While holding this responsible position his choir had always a reputation for finish, for the light and shade which distinguished all its work. Since severing his connection with the church Roney has devoted himself to a quartet of the finest boys' voices obtainable with really phenomenal results, as they sing not only as if they had learned the music, but with a thorough knowledge and appreciation of its requirements. The ensemble is as nearly perfect as can be possible, and the "Roney" boys meet with a furor of approval every time they appear. Their engagements have been continuous all the summer at the different resorts, and since their return to Chicago they have been continually sought after.

The Amateur Musical Club opens the season with a concert arranged by the committee. Clarence Dickinson and Sidney Biden (a strong team) assist the talented members, among whom Mrs. Sara Sayles Gilpin is a pianistic star. She plays numbers by Moszkowski, Bargiel and Rubinstein. She possesses that true artistic finish which will make even a bored concert-goer feel happy. By all means listen to Mrs. Gilpin, she can give many players a point or two. "So she ought to," says someone. "Didn't she study with Fanny Bloomfield-Zeisler?" The Amateur she study with Fannie Bloomfield-Zeisler?" The Amateur ance of Miss Harriet Johnson and Miss Blanche Strong (professionally sponsored by William H. Sherwood), Mrs. Clara Trimble and Miss Lillian Rhomheld.

Without a doubt the oratorio specialist in Chicago today is Genevieve Clark Wilson, the soprano. She is being engaged by clubs and societies upon her own terms in many of the chief cities where she has already been heard. Her latest date is Cincinnati, April 18, 1898. Managers evidently regard Mrs. Wilson as a sure draw for a big audience at oratorio festivals, especially where singing of the refined, cultured type is desired. I consider Mrs.

Wilson the best exponent of the Henschel school that I have heard in America. Her singing of German Lied is likewise a specialty, and indeed no more enjoyable and artistic song recital is given than that by Genevieve Clark Wilson.

There is only one F. W. Root. Every season he has some representation among his pupils from New England, New York and other Eastern States, and naturally many from the West and South. I met at Mr. Root's studios a day or two ago Miss M. M. White, of Albion, Mich.; a tall contralto, of attractive appearance, who has had oratorio and concert experience and who has been successful enough to already secure some professional work in Chicago.

Mr. Root's work, extensive as it is, can be advantageously classified in the following manner:

"A practical education for singing, professional or amateur, conducted in such of these departments as are required: Technic—Voice development, breathing, execution, phrasing, expression, intelligence, sympathy and imagination in singing. Musicianship—Ear training, elementary harmony, part singing, accompaniments. Music reading—Elementary or advanced sight singing. Repertory—Music of all kinds adapted to the pupil's use. Normal training—To prepare for teaching. Established truths applied according to modern thought."

The "Polychrome Lessons in Voice Culture," by Mr. F. W. Root, have had a really remarkable sale, and I see that teachers in many States are using them. They seem to me to be written especially for those students who are studying alone, so explicit are they in direction. But as Mr. Root says in the supplemental part of the book, "You are sure by following these lessons to accumulate the material for a good vocal method which a teacher can speedily put together for you." Herein lies the secret of Mr. Root's success—the broadness of his mind. Mark how he says, "a teacher can readily put together for you." He presupposes that vocal teachers adopt the common sense principles, and that what he can accomplish so can another.

A link between the present and past in the musical history of Chicago is Mrs. Antoine McGuire, who sang at the recent dedication of St. Alphonsus' Church. The veteran critic Sam V. Steele (not veteran by reason of his years, but by reason of his experience) wrote in the *Journal* by special request the following notice, which gives

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some interesting information about music as it was in 1873 in this Western city.

At the recent dedication of St. Alphonsus' Church, an unusually impressive and elaborate ceremonial, Mrs. Antoine McGuire made one of her rare public appearances and sang Mercadante's "Salve Maria" for the offertory at high mass.

The lyric beauty and power of her vocal work elicited the surprise and admiration of a great throng, and of many friends who had not heard her for years. Her high soprano would seem to have almost altogether escaped the impairment of time, for the lady is that Mrs. McGuire who was the prima donna soprano at the Choral Jubilee, which, under the direction of the late P. S. Gilmore, was held to mark the restoration of Chicago from the ruins of the great fire, in June, 1873.

Three grand concerts were given in the Lake Shore and Michigan Southern Depot (then just completed), arranged as an immense auditorium for the occasion, the festivities ending with a ball at the new Chamber of Commerce building.

Mrs. McGuire was the principal soprano, singing Owens' "Ave Maria" and solo stanzas of the "Star Spangled Banner," accompanied in both numbers by the entire chorus and Gilmore's Orchestra. With a full octave jump as a crescendo to the "Star Spangled Banner" the fair singer created an immense effect upon the thousands assembled, an effect which led the *Evening Journal* of the following day, June 6, 1873, in speaking of the program, to say:

"These popular selections, melodious, demonstrative, and marked by staccato movements, were appropriate to the requirements of the great and miscellaneous audiences attending the concerts. The opportunity for these effects was embraced by Mrs. Antoine McGuire, who displayed a very powerful, highly trained and flexible voice, especially in the 'Star Spangled Banner' solo."

In these days Mrs. McGuire sings but rarely in public, and then only at some church ceremonial or charity concert, but her appearance is invariably marked by the attendance of many who remember her as a notable star in the amateur musical world years ago.

All that the newspapers say of Mme. Geneva Johnstone-Bishop Chicagoans will heartily indorse. At Meadville, Pa., recently, the *Star* paid the following tribute to the accomplished Chicago artist, saying:

"Mme. Geneva Johnstone-Bishop and company gave a most charming concert in the Academy of Music last night. Mme. Bishop is a lady of fine presence with a most beautiful voice, great power and superior method. Her first number in the program, 'Ah, perfido!' (Beethoven), was a demonstration of her capabilities. So good a concert prima donna as Mme. Bishop has not visited Meadville in years."

Chicago Day at the Nashville Exposition was memorable for the musicale given at the Woman's Building by Max Bendix and Geneva Johnstone-Bishop. I can do no better than quote from the *Nashville American*, which describes in glowing terms the performance of two artists who are known throughout the country for their fine attainments. The *American* says:

The musicale given yesterday afternoon at the Woman's Building was quite in keeping with the rest of the program, the elaborateness of which will make Chicago Day go down in the history of the Exposition as a memorably pleasant occasion. Those who were not fortunate enough to get a seat in the Assembly Hall and whose perseverance was lacking when it came to crowding about the windows, as many did, certainly missed a rare opportunity to hear the rendition of a most delightful entertainment. There was an unknown number of people who packed the hall in the building and applauded enthusiastically the masterly efforts of the two celebrated performers, Max Bendix, the violinist, and Mme. Geneva Johnstone-Bishop, the vocalist. Mrs. Lebeck, chairman of music, could have obtained no two artists from the metropolis of the Northwest who could have proven more popular attractions, and her share in the honors of the day are, therefore, by no means small.

The musicale began at 3:30 o'clock, with the largest audience present that has ever attended one of the functions given under the auspices of the woman's department.

The program was opened by Max Bendix, with the rendition of Saint-Saëns' "Rondo Capriccioso." His playing was superb. He caught his audience and held them spell bound. An artistic effect such as he produced is beyond description. It can be felt, and there alone is the appreciation that its merits accorded. When he concluded the audience responded with long and loud applause.

Aria from the opera "Gabriella," by Madame Bishop, was the next number, and her dramatic soprano was used with splendid effect. Her reception was of the same joyous character as Max Bendix's. In this same delightful manner to the audience and inspiring way to the performers were the other numbers of the program rendered in

the following order: "Spring Song" (Grieg), "Variations on a Gavotte" (Coretti-Tartini), Mr. Bendix; Sans Toi, "Evermore Lost to Me" (Bach), "Aria 'Le Cid'" (Massenet), Madame Bishop; "The Swan" (Saint-Saëns), "Mazurka" (Varzyski), Mr. Bendix; "La Zingara," Spanish (Donizetti), "Ave Maria," violin obligato, Mr. Bendix (Raff), Madame Bishop; "Faust Fantaisie" (Wienlawski); Mr. Bendix.

The rendition of the "Ave Maria" was so pleasing to the audience that Madame Bishop's reappearance was necessary. She therefore returned to the stage and sang first "Coming Thro' the Rye" and then "Ben Bolt." After each one of the compositions the applause was most vociferous.

The reputation of each of the artists was ably sustained in this musicale, and they are, in their respective dominions, among the foremost in the country.

Max Bendix leaves Chicago on Monday for a five weeks' tour with the Slayton company, but for this we should have heard the famous virtuoso play in Chicago, as engagements were offered him at the two leading concerts of the next week. His playing, as remarked in the above notice, is superb. How often have I thought when listening to Bendix's performance lately of the *RACONTEUR's* remark about the American violinist in *THE MUSICAL COURIER* some two years ago: "An artist to his coattail tips."

At Rockford lately a Miss Nellie M. Morrill, a pupil of Clarence Eddy, seems to have "taken" the town, whereat Mr. Eddy should rejoice unto himself. I read in the *Morning Star* that "Miss Morrill did splendid work throughout the long and taxing program. In all her playing there is a maturity that brings richness and breadth and makes all her work delightful. She has become a finished player and her friends are proud of her accomplishments." And this reminds me that a copy of the *Wilkesbarre* (Pa.) *Record* contains a lucid, well written account of Clarence Eddy's playing at the dedication of a new organ. The criticism is so well worded that it must be of interest to Chicagoans. Therefore it is reproduced:

Clarence Eddy, the leading organist of America, and one of the foremost in the entire world, gave a recital last evening on the new organ of the First Methodist Episcopal Church. Naturally so important a musical event attracted a very large audience, composed of all the representative and well-known lovers of art of the city, and to record the way everyone was delighted with the organ and Mr. Eddy's masterly playing is a pleasure to the *Record* for obvious reasons.

Mr. Eddy's program ran right through the gamut of emotional and spiritual music, there being evening songs, marches, rhapsodies, serenades, pastorals, fantasies and fugues, and these commanded the entire range of the organ, bringing into play all the multitudinous pipes that make it to-day a modern instrument of much the same capacity of a symphony orchestra. Mr. Eddy's touch in everything was that of an artist, who, though epic in breadth, dignity and grace, was most fluent and tender in Bossi's "Evening Song" and Schubert's "Serenade."

Mr. Eddy worked up a magnificent tempo and climax in the Guilmant "Lamentation," and his entire rendering of the Bach Fugue in G minor was a vivid example of how easily he can surmount all technical difficulties of the most advanced organ compositions. His playing the entire evening was supremely artistic, his equipoise, dignity, fluency, character and grace making his music irresistibly touching and pathetic.

The recital may very well be regarded as a very enjoyable one, and very distinguished, too, in view of Mr. Eddy's position as a vital and powerful factor in the higher walks of art. He has been holding aloft the torch for everything that is classic and elevating in church music for his entire artistic career, and his visit here is an honor to us, which was well shown by the large and distinguished audience that he played before last evening.

I hear an excellent account from Paris of Clarence Whitehill, who I believe studied with Mr. L. A. Phelps, of Chicago. The latter, by the way, always manages to obtain fine voices. At a concert given at the Trocadero young Whitehill's success was instantaneous, which must in a measure be due to the training he received in Chicago. L. A. Phelps is one of the landmarks of music in the West and has a record of good work accomplished. I have frequently spoken in praise of Mrs. Maud Bollman, who was a student in Phelps' studio, and there is to-day a most promising and delightful soprano who must in the ordinary course come to the front if present work counts. I refer to Miss Aileen Brower, who sang for me yesterday with refinement and artistic phrasing, and generally

in such a manner as to show that she will soon have a firm grip on critical consideration. I hear Miss Brower is soon to go abroad, but to whom is undecided; she has the kind of voice with which Moriani could accomplish wonders, of just that timbre and delicate quality which the latter knows how to handle so thoroughly. As Edythe Heyman writes me, "Moriani's earnestness and thoroughness inspire one to work, and you feel that the greatest honor you can have is her approval," which is sufficient tribute in itself to the Brussels teacher's greatness.

Miss Carrie F. Lindley, one of the young popular singers of Chicago, gives two song recitals at Lafayette (Ind.) next Thursday. She sings both afternoon and evening, giving entirely different programs on each occasion. At one recital songs of MacDowell, Aus der Ohe, Massenet, Saint-Saëns, Chadwick, Nevin and Goring Thomas, as well as old English and Scotch songs will be sung.

Mme. Anna Weiss gave a concert Tuesday evening in Handel Hall, with Signor and Signora de Pasquali, Signor Governale and Miss Paula Biederman as assisting soloists, and fourteen of her piano pupils. The concert resolved itself at the beginning of the second part of the program into a sort of surprise party, as Madame Weiss was unceremoniously hustled off the platform by the younger pupils, while an elaborate silver centre piece was introduced from the body of the hall. Then the very popular pianist was recalled and, with many congratulations and a few little speeches, the testimonial was presented. Altogether the idea was charming, and the compliment well deserved. The program was successful and reflected credit upon all concerned, especial interest centering in the young people, some of whom showed really exceptional talent. Possibly Lucille Fitzgerald is the cleverest of Madame Weiss' pupils, with Kathryn Butterfield a good second. These concerts, which some of our teachers have innovated, are capital incentives to practice and pupils as a rule take the keenest delight in preparation for them. Those given by Madame Weiss are certainly among the most successful.

The musical season of the American Conservatory will be opened by Mr. Allen H. Spencer, who will give a piano recital, assisted by Miss Elaine De Sellem, contralto, in Kimball Hall, Tuesday evening, October 19. The following is the program:

Chromatic Fantaisie and Fugue.....	Bach
Nocturne in A major.....	Field
Gavotte and variations.....	Rameau
Mr. Spencer.	
Amour Viens Aider (Samson and Delilah).....	Saint-Saëns
Miss De Sellem.	
Warum.....	Schumann
Aufschwung.....	Schumann
Improvisation.....	Martucci
Impromptu in A flat.....	Schubert
March Wind.....	MacDowell
Second menuet.....	Liebling
Etude.....	Lutkin
Impromptu.....	Oldberg
Serenade.....	Seeböck
Paraphrase on waltz, Roses from the South.....	Strauss-Schutt
Mr. Spencer.	
Slavonic Song.....	Chaminade
Damon.....	Max Stange
Ich Liebe Dich.....	Grieg
Miss De Sellem.	
Elfenpiel (Elves at Play).....	Heymann
Am Meer.....	Schubert-Liszt
Erlkönig.....	Schubert-Liszt
Mr. Spencer.	

Leopold Godowsky can now be found at the Chicago Conservatory, after a four months' absence in Europe, where he found unremitting employment in enjoying "old scenes revisited."

Cards are out announcing the marriage of William Alton Derrick, basso, to Miss Louise Jane Egersdorff, Tuesday, October 12. Congratulations to the fortunate man!

Speculation is still rife as to Mrs. Duff's professional intentions. Society will feel at rest after her concert in

Steinway Hall Thursday next. I understand it will be ultra exclusive. A happy reunion of "best people" as a preliminary to the season.

Ellis Brooks and his Second Regiment Band have been engaged at the Schiller Theatre for thirty Sunday concerts. At the last two concerts the popular De Pasqualis were the strong attractions. Both Signor and Signora de Pasqualis have that individuality and magnetism which interest an audience. The managers have selected wisely in engaging these two artists, and the concerts at the Schiller should know no failure. Artistic as they are, however, it is bad policy to place the tickets at \$1 each for a Sunday entertainment of this description. The idea is to make music possible for the masses, but that is impossible unless a reasonable price is charged. Suppose the seats were priced 25 cents, 50 cents and 75 cents, there is every probability that with such an excellent organization as Brooks' Second Regiment Band, the two De Pasqualis, together with the violinist Governale and the pianist Schonert, the concerts would prove an unqualified financial success.

I looked in at the musicale given by the Liebling Amateurs this afternoon, and found it sufficiently interesting to remain until the finish. Miss Catlin's performance was eminently satisfactory, and Miss Adams' playing remarkably good. Mr. Brune has been a devotee of Emil Liebling long enough to have acquired more than the average amateur, so it is not surprising to find his interpretation more than commonly interesting.

A youngster whose name I do not recall played the "pathétique" sonata (Beethoven) as the concluding number. Like a great many other talented young people, and this boy is especially talented, he overestimated his own prowess, in other words was overconfident, and with the usual result. Memory failed, but the lesson will bear good result and we shall yet hear a finished player.

From the Liebling Amateurs I went to the Chicago Musical College where the first faculty concert of the season was being given, with the recent benedict Felix Borowski the hero of the hour. Handel Hall was literally packed; the college ought to build a hall to accommodate such numbers. Standing room was impossible in the hall itself, so I went round to the artists' room and there could both see and hear. The program contained six of Borowski's compositions for piano, violin and cello. The best were the violin solos "Passepied" and Second Mazurka and the Valse-Barcarolle for piano, played by Walter Knüpfer. This last named composition is remarkably well worked out, the motif well defined and elaborated; it is an excellent number for a pianist to obtain, as it gains recognition for the trouble of mastering it. Mr. Knüpfer being encored repeated the Valse-Barcarolle, which confirmed the excellent impression already made.

Borowski also made his appearance as a violinist and displayed good technic and temperament, but was somewhat nervous on this the first occasion he has been heard. He is a good looking man with a decidedly English walk; he arrived here about five weeks ago and entered into matrimonial bondage last Tuesday. All of which shows he is no laggard. He must guard against writing pot boilers, however, and devote himself to serious work, such as he is evidently capable of accomplishing, and which

he did accomplish in his Sonata Russe, which was indorsed by many of the greatest pianists and composers both in Europe and America.

Miss Carrie F. Lindley sang with refinement and finish Goring Thomas' "Summer Night" and a dainty little German song of Grabert.

Franz Wagner, Mabel Shorey, Edna Crawford and Walter Knüpfer contributed much excellent work and helped to make the inauguration concert of the thirty-second season of the Chicago Musical College the successful affair it proved. W. K. Ziegfeld, manager, was well to the fore.

Miss Jennie Osborn and Mrs. Hess-Burr give a recital in Milwaukee to-night. Miss Osborn leaves Chicago Monday morning to fulfill a six weeks' tour with the Slayton Concert Company.

The Verdi concert under the auspices of the Chicago Conservatory in Auditorium Recital Hall last Wednesday night was a very creditable success. Every seat was filled, and several hundred late arrivals were unable to gain admission to the hall. The program opened with a brief address by President Samuel Kayzer, who spoke of the life and work of the great Italian whose natal day they were honoring. He concluded with a reading of "Aux Italiens," Bulwer Lytton's beautiful poem, so intimately associated with Verdi's "Trovatore." The musical program followed, with the prelude to "Traviata." Mr. W. W. Hinshaw sang the basso aria from "Don Carlos." Mr. Amos Cain the baritone aria from "Traviata." Mr. Rudolph Berliner played a violin concerto from "Lombardi," arranged by Vieuxtemps; Miss Edith Baker sang the soprano aria from Verdi's first opera, "Oberto Conte di San Bonifacio," and the program closed with the first act of "Simon Boccanegra," with Mrs. Minnie Bence, soprano; Mr. W. W. Hinshaw, basso, and Sig. Marescalchi, baritone.

The program to be given at Miss Bessie O'Brien's concert contains much that is interesting, is very varied in character and still artistic. Miss O'Brien has a strong Irish following in the city, so the probabilities are that Central Music Hall will be crowded and the affair a financial success.

FLORENCE FRENCH.

D'Arona's Return.

ME. FLORENZA D'ARONA arrived from Europe last Wednesday, after an absence of over three months, which was spent chiefly in London and Paris in vocal consultations. The call to go to those cities was made by cable and the results of her co-operation were appreciated not only to the extent of a large honorarium, but all expenses besides were paid. The indirect results of this unique European trip will prove interesting to the musical world within the next twelve months. In the meantime her season's teaching began on Monday with vigor and enthusiasm and with a larger clientèle than ever.

Flavie Van den Hende.—Miss Flavie Van den Hende, the celebrated violoncello virtuoso, played with enormous success at the Aeolian recital on Saturday, October 16. Miss Van den Hende is an artist in every sense, and could scarcely fail to charm her listeners by her rich, full, sympathetic tone and her technical mastery of the instrument.

Albert Mildenberg's Concert in Harlem.

IN response to the invitations recently issued the Classical School for Girls, 2034 Fifth Avenue, was filled a few nights ago with the patrons and friends, the occasion being a reception concert to introduce the new teachers and the faculty of the department of music. The school-room had been transformed into a bower of autumn boughs, while palms and flowers were scattered throughout the house. The guests were received in the music studio, and then seated in the assembly hall to listen to the evening's program.

The concert, arranged by Mr. Albert Mildenberg, the director of the department of music, was excellent in every detail. The assisting artists, who were some of the best known in New York, form the musical faculty of the school. Mr. Mildenberg is a familiar figure to the concert-going people of New York, and the program was arranged with his usual good taste. The artists assisting were Mrs. Anna Burch, solo soprano of the Marble Collegiate Church; Mr. Franz Kaltenborn, solo violinist of the Seidl Orchestra; Mr. Hermann Riedrich, solo 'cellist of the Seidl Orchestra; Miss Josephine Mildenberg, pianist, instructor in the piano department of the school, and Mr. Graham Reed, solo baritone of St. Agnes' Church, Harlem.

The opening number of the program (Händel's Largo), arranged for quartet, was beautifully presented. This was followed by a group of songs by Mrs. Burch, whose brilliant and sympathetic voice is too well known to comment upon. Mr. Kaltenborn's violin solos were enthusiastically received. This artist's work is always an agreeable accession to any program. Mr. Riedrich followed. His magnificent instrument spoke in sympathetic tones under his masterly touch. The next group consisted of numbers from Chopin, Schumann and Liszt. They were played by Mr. Mildenberg, director of the department. He is a pupil of Rafael Joseffy. His performance was marked by skillful technic, artistic phrasing and an amount of poetic sentiment which is characteristic of his work. Mr. Mildenberg's success as a teacher is well known and the school has a rare opportunity to offer the piano pupils who become students under his guidance. Mr. Graham Reed's group of songs showed his brilliant and beautiful voice to great advantage. He is an artist in every sense of the word and thoroughly understands how to delight an audience.

A very important service was rendered by Miss Mildenberg in the ensemble playing and as accompanist to the soloists. Miss Mildenberg is a pianist of fine taste and a thorough musician. Her work was performed in the most artistic manner. The audience was most enthusiastic in its appreciation of this first concert of interpretative musicales to be given at the school during the winter. Mrs. Scovill and Miss Cooper, the principals of the school, have every reason to feel satisfied with the happy and successful opening of the school for the coming year.

Gaertner.—The great 'cellist Miss Leontine Gaertner will be heard in Newark, N. J., November 29; she will also play in Jersey City on November 30. This artist will be in great demand this season, judging from the numerous engagements that are being booked by her manager, Mr. Victor Thrane.

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NEW YORK, October 18, 1897.

TOWNSEND, surnamed **Fellows**, and the well-known bass of St. James' Church on Madison avenue, Will Thomas, have combined in a choir agency which is sure of a large patronage. Singers themselves, they know the ropes thoroughly and have evolved a plan which is fair to all concerned. They have a suite of offices in Carnegie Hall, and the writer can certify to the fact that there is a never-ending stream of singers and organists passing in and out.

Several applicants for positions have already been placed and other negotiations are in progress. Their registration fee is modest, the plan of procedure fair and they do not take all of a singer's salary as their reward; on the contrary, their percentage is very much less than that of any similar concern.

So if you want a choir position or a substitute, or if you are looking for any kind of a church music maker, apply to the new firm of Thomas & Fellows, Carnegie Hall.

In a neighboring city, at a prominent music store, Miss Carolyn Yeaton, a charming little lady with a vivacious air and dainty ways, sat down to one of the instruments there and commenced to try it; meanwhile a small and somewhat untidy bootblack entered the door slyly and stood like a statue watching the performance. As the artist tested the piano the melody grew more and more in volume and she was soon in the middle of an improvised but delightful recital. The bootblack stood and stared in wonder; the plump, strong fingers flew up and down more rapidly and sweeter strains came out from the piano; the girl was enthusiastic and was forgetting herself in a flood of her own making; she played and the boy watched, eyes wide open, lips parted and a look of wonder on his not too clean face. Then, right in the midst of a burst of music the player ceased. The store was as quiet as a church. The boy remained as he was for a few seconds; then he turned about and looked at me with a sober light in his eyes. He sighed heavily. "Gosh!" said he.

Busy? No—rushed, simply rushed every minute, is Arthur Woodruff, the vocal teacher and conductor. Look at this list of Jersey societies, all under his baton: Elizabeth Music Club, mixed voices; Montclair Glee Club, mixed voices; Englewood Choral Club, mixed voices; Orange Musical Art Society, mixed voices, and the University Glee Club, male voices, of this city. Many of these organizations give three concerts the coming season, others two. Mr. Woodruff recently returned from Washington Green, Conn., where he gave a concert, his own vocal numbers being:

Dedication.....	Franz
In May.....	Wien
Complaint of the Rose.....	Brahms
Wienlied.....	Massenet
Songs (by request).....	(Violoncello obligato by Mr. Beyer-Hané.)
Elegy.....	Sullivan
Orpheus with His Lute.....	Kjerulf
Serenade.....	Mr. Arthur D. Woodruff and chorus.

Mr. Woodruff has also resumed vocal instruction at his studio, 136 Fifth avenue.

Miss Emma Thursby's pupils continue to gain laurels galore. Mrs. Leila Roland Gardner, of New London, Conn., being the last, of whose singing the appended was recently said in a local paper:

The audience was most enthusiastic over the richness of quality and wide range of Mrs. Gardner's voice. After the entertainment congratulations and flowers were showered upon her.

And also this:

At the Second Congregational Church yesterday morning the regular choir was augmented by Mrs. Leila Roland Gardner, who sang most delightfully, her phrasing and enunciation being wonderfully fine.

Mrs. Milward Adams, of Chicago, writes Miss Thursby as follows, apropos of her leaving her Carnegie Hall studio just at this time:

I can appreciate that you feel you cannot leave your studio in New York. I, too, felt that at first, but I thought if Mrs. Bull had such a direct inspiration as an art conference in materialistic America it must be the right time to lose sight of smaller interests. I hope you will surely be in Cambridge some or all of the time of the conferences.

Mrs. Adams, who is one of the best authorities on such matters in America, writes:

Miss Thursby's art as an artist teacher is unapproached. She combines the old classic traditions with the modern explanation. She has an Old World reputation as an interpreter of the Mozart arias, and students would be wise to consult with her before trying very uncertain experiments abroad.

Miss Thursby finishes her Cambridge work this month, and will be in New York all the time after November 1. I understand she is to bring a young girl of fourteen years on with her, who has a phenomenal voice, and wishes to study for two years with her.

As I am quoting letters, here is another, from Harry Fellows, the tenor, to J. Harry Wheeler, his teacher:

MEADVILLE, Pa., October 12, 1897.

MY DEAR MR. WHEELER: I was glad to receive your letter, and to hear that you are so highly encouraged over New York. You should have been there long ago, and I shall find pleasure in sending any friends to you. I am so far having great success in my concert work. Last night everything I sang was encored, and at Sharpville Saturday night they could not seem to get enough of me. I have instructed the photographer to send you a photograph, and I am pleased that you think so well of me. I am anxious to come to New York and study with you in oratorio and concert work. Inclosed is a clipping from a Meadville, Pa., paper which will interest you. I am to have charge of the music at De Funiak Springs, Fla., from February to April, 1898. We all wish you the greatest success; you are sure, certain of it.

The clippings was as follows:

Mr. Fellows won great favor, and was applauded and encored repeatedly. In response to an encore at the end of his second appearance he sang "The Holy City" with splendid effect.

Albert Gérard-Thiers, the tenor, is a busy man, what with his Brooklyn Cantata Club, his new Lyric Club, of New York (both women's voices), his numerous pupils, and his concert work. He gives two series of song recitals in Memorial Hall, Brooklyn, one with Giulia Valda, and also sings soon at Macon Women's College, Lynchburg, Va.; at Danville, Va.; at Stratford, Conn., and is planning a State music festival to occur next June at Grand Rapids, Mich., of which he is to be conductor, manager and tenor soloist.

Kate Stella Burr is busy playing for professionals (song interpretation) as concert accompanist and teaching. She was the accompanist at the Barber-Thiers recital last Thursday.

Mr. Conrad Wirtz has issued a neat card announcing his return from Stamford, N. Y. (Catskills), and the beginning of his lesson giving. Among the prominent people named as references are: Mrs. W. D. Areson, 41 West Eighty-second street; D. J. G. Baldwin, 8 West Forty-first street; Mr. John Boardman, Jr., 19 West 121st street; Dr. M. D. Cannon, 147 West 128th street; Mr. W. H. Chapman, 68 West Forty-ninth street; Miss Sarah Eldridge, Fifth Avenue Hotel; Rev. A. S. Hull, Trinity Church, Morrisania; Mrs. George H. Irving, 266 West 130th street; Mr. S. G. Lindeman, 143 West 125th street; Rev. Dr. George R. Van de Water, St. Andrew's Church.



THE above cut represents Mr. Van Dorston, the violin expert and the Stradivarius of the nineteenth century, as he appears when inspecting his work and testing its excellence. He is as great a master in producing tone qualities and power in violins (regardless of their construction) as the famous César Thomson and Ysaye, as artists, or Geraldine Morgan, one of America's foremost artists and the first on record to play a quadruple bass-bar violin in concert. She aroused special comment.

Preston.—Grace Preston, the young contralto, will sing Saturday evening, October 23, at Sherry's. The concert is being given by the Young Men's Union of the Society of Ethical Culture.

Madame Dyna Beumer in Utica.—The brilliant concert given at Utica, last Friday, by Anton Seidl's Orchestra, received its finishing touch of musical beauty in the appearance of Madame Dyna Beumer, the famous Belgian soprano. Madame Beumer seems to have indeed all necessary qualifications for success—her voice, according to all critical estimates, being pure, sweet and clear, and under remarkable control, and her presence most attractive. Judging from the words of the Utica papers she will be warmly welcomed at her second appearance there, which is already in contemplation.

From among the interesting paragraphs about Madame Beumer in the Utica papers we select the following:

The vocalist of the organization is Mme. Dyna Beumer. Her voice is in need of no mechanical assistance; it is singularly clear and wonderfully controlled. Madame Beumer won an encore upon her first number, and Seidl allowed her to respond. She gave Meyerbeer's "Shadow Dance." Her second appearance was even more enjoyable. The echo song was sung as few sopranos have skill to sing.—*Utica Daily Press.*

The feature of the concert, which was most talked of as the people left the house, was the singing of Mme. Dyna Beumer. Her voice is very high and sweet and her solos were marvelous. The greatest of them was "Les Echos," in which the power and beauty of her voice appeared at their best.—*Utica Morning Herald.*

Madame Beumer will accompany the Seidl Orchestra in its three weeks' tour, which embraces Central New York and extends as far West as St. Louis.

The Great Pianist

ROSENTHAL

American Tour
Postponed
until October, 1898.

Under the Direction of
The Henry Wolfsohn Musical Bureau,
131 EAST 17th STREET, NEW YORK.

The STEINWAY Piano will be used.



"America's Greatest Contralto."

MARY LOUISE CLARY has returned to this city after her very successful first week of the season. She sang in two concerts in St. John, N. B., and two in Halifax, N. S., October 12, 13, 14, and 15, meeting with the highest appreciation at each appearance. As she had already appeared twice in the former city the last two concerts increase the number to four separate concerts in St. John within the past six months.

The two Halifax concerts were also brilliant events, being under the patronage of the Lieutenant-Governor and many of the most prominent people in that city.

Miss Clary makes her next short tour to Canada and the North the last week in November, several dates having already been arranged for that time.

Here are a few interesting press notices:

The best concert of the season is a hackneyed phrase, but that in Mechanics Institute last night was without doubt the most satisfactory entertainment of its kind that the citizens have enjoyed in this city for many years, hardly excepting the recent Albani concert. Madame Clary last night fully proved herself a fitting person to deserve the title with which she is everywhere heralded, namely, America's greatest contralto. Indeed, it is doubtful if a contralto voice could be found anywhere to excel that of the lady who last night so delighted and astonished her hearers.

Her encore selections, "The Lost Chord" and "Angus McDonald," were gems which last night's audience will never forget. As the immense concourse flocked from the building all seemed to agree that Madame Clary is the most satisfactory and pleasing singer that has visited this city in the recollection of the average concert-goer.—*Daily Sun, St. John.*

A large audience last night heard one of the best concerts ever held in this city. The Mechanics Institute, on whose ancient platform some of the best talent in the world have appeared, was filled. The audience was select and fashionable, critical and appreciative. Madame Clary's reputation is world wide, and remarks in regard to her singing are scarcely necessary, especially as her recent visit is so fresh in the minds of her hearers. She rendered four numbers, and received enthusiastic encores. The most exacting critic could not find any weak point in her singing.—*St. John Daily Record.*

Mary Louise Clary was heard in this city again last night at Mechanics Institute, and the concert furnished a musical treat, excellent as rare. The program contained a choice selection of musical numbers, and the enthusiasm inspired by the rendition of each of Miss Clary's contributions was so great that it could only be satisfied by another solo. To these demands she gracefully yielded, in each instance an additional pleasure being experienced. Those who were present last night were favored and fortunate in the fact that that grand song "The Lost Chord" was given for an encore piece, and rendered as perhaps Miss Clary alone can sing it. The same careful and correct interpretation attended everything she sang. She has truly a glorious voice, full, round, sweet, powerful, and its grandeur was shown in Granier's "Hosanna," which was substituted for the last piece on the program.—*The Gazette*

The first of the Clary concerts on Tuesday evening caused a fashionable audience to fill the institute. The second visit of the great contralto to this city was a great success, the concert being most enjoyable in every way. Madame Clary made an impression last year that people remember with delight, and this time she has even strengthened that impression. Her voice is a delightful contralto—pure, rich and powerful—and there is a charm in those rich tones, which alike thrills and entrances the listener. The voice is under perfect control, the enunciation admirable and the method easy and natural and charming as the voice itself.—*St. John Globe.*

When Mary Louise Clary stepped on the stage last evening the audience expected a great treat, but the great singer exceeded all

expectations in the beautiful rendering and the exquisite tonal effects of her various selections. No singer here in many years has been so eminently capable of satisfying a St. John audience as the one who last night enraptured every auditor with her glorious power of song.—*The Daily Telegraph, St. John.*

New York College of Music.

RUDOLF ZWINTSCHER'S DEBUT.

ONE of the most promising pianists New York has heard for many a day was heard at the New York College of Music last Wednesday evening. A new, scarce known pianist is generally regarded with a dubious air by an audience, an air as if implying "what right have you indeed to enter a field already so overcrowded, a field in which the many are trampled down and only the few fight their way into high places? There are pianists enough without you, O German, French or Italian debutant. We have heard the best. What have you to say in defense of your appearance?"

Mr. Zwintscher quickly proved his right to deliver a musical message, one of power and of individuality. In the first number, the Beethoven "Sonata Appassionata," he kept himself well under restraint; he played the andante con moto with dignity and deep feeling, using the pedal admirably to increase the effects of tone, and he played the last movement of the sonata clearly, if a trifle rapidly. But though his interpretation of Beethoven was excellent, it was excellent according to tradition, and gave no real opportunity for the display of temperamental force which he showed in the Schumann Carnival.

An almost startling brilliancy was manifested in this, reminding of d'Albert in conception and technic. The very carnival spirit was rampant throughout, and each character sketch stood out with such distinctness that even one not familiar with the score might have followed the performance with ease. Particularly noticeable was the powerful but musical tone skillfully brought out from the Steinway piano in the "Preamble," in the "Sphinxes" and in the close of the "Davidsbündler March," although in certain parts of this Mr. Zwintscher rather ran away with himself. "Lettres Dansantes," "Chiarina," "Coquette Reconnaissance" were very pleasing in feeling and tone. Mr. Zwintscher was recalled three times with most vigorous applause. In the Liszt Rhapsody the pianist again proved d'Albert tendencies, and it is to be hoped that he will not spend so much time in teaching as to paralyze his splendid possibilities.

The violinist, Albertus Shelley, has evidently become an established favorite at the College of Music, and his solos were warmly welcomed. He also was recalled three times. The complete program is appended:

Sonata Appassionata (op. 57, F. minor).....	L. v. Beethoven
Légende.....	Rudolf Zwintscher
.....	H. Wieniawski
Carnival (op. 9).....	Albertus Shelley
.....	Rob. Schumann
Berceuse.....	Rudolf Zwintscher
Reverie.....	Michel Rosen
.....	J. Faurer
.....	Albertus Shelley
Prelude.....
Mazurka.....	Chopin
Etude.....
Rhapsodie Hongroise, No. 4.....	Fr. Liszt
.....	Rudolf Zwintscher
.....	Miss Eva Zimmerman, accompanist.

OUR INFORMATION BUREAU.**MAIL FOR ARTISTS.**

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Miss Ida Fuller.
Antonio Galassi.
Mrs. Florence Gray.
A. H. Howard.
F. X. Arens.
Mlle. C. Meysenheym.
R. De Koven.
Arthur Clark.
Fritz Scheel.
Frederic Sueve.
Miss Ella Carr.
S. Penfield.
J. J. Racer.
Miss Mez Carnsi.
Andre de Beauvais.
Mme. G. Valda.
F. E. Tunison.
C. Wadsworth.
Miss Blanche Wallace.
The Slayton Bureau.
Mrs. Marie Merrick.
Clementine De Vere.
Wm. N. Wadsworth.
James Peterson.
Miss Marie Donavin.
Franz Listemann.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Miss Feilding Roselle.
Miss M. Reese-Davies.
Miss Marie Decca.
Mlle. M. Yersin.
Mr. Geo. Lehmann.
Wm. C. Carl.
Miss K. Kautz.
Evan Williams.
Wm. R. Chapman.
Walter Damrosch.
Gleason.
H. W. Green.
Mrs. Clara A. Korn.
Mme. Lillian Nordica.
A. C. Tams.

Patti Sick.—Adelina Patti has been seriously ill in Paris. She was threatened with pneumonia, but is better.

Ovide Musin at Home.—After having literally circumnavigated the globe Ovide Musin has arrived at last in his old home in Liege, Belgium.

Giacomo Cogai.—The death is announced of Giacomo Cogai. He was a young lawyer who flung his briefs aside and took to playing the clarinet in the orchestra. He became conductor and wrote operas which had some success. He was a candidate for the directorship at Piacenza, and when this post was given to Ponchiello, Cogai abandoned his instrument and all kinds of music and resumed his profession of the law, in which he rose rapidly to success. He strictly prohibited all music in his house.

SQUIRE,	MANAGER	NEW YORK.
	Leading Musical Artists,	
	125 East 24th Street,	
HILKE,		MEREDITH,
McKINLEY,		DUFFT,
	CLARY,	
	CARLLSMITH,	
RICE,		BELOGNA,
TOWNE,		MEYN.

THE NEW YORK LADIES' TRIO=BECKER, VAN DEN HENDE, PHIPPS=EACH A SOLOIST!



NEW HAVEN.

NEW HAVEN, Conn., October 8, 1897.

THIS university town is just now in the throes of a revival, and it is reviving to the tune of an oatmeal opera. Albeit the cereal is cold (having been cooked some fifteen years ago), the dressing is fresh and sweet having been mixed by bright men of this era, and being served up by a new chef, Mr. Macomber, who is quite up-to-date in matters "amateur operatic."

The scene is laid on a "choral reef" off the Eastern coast, where a young ladies' school of gastronomy is invaded by some Yale students who mix matters mundane and melodic quite ruthlessly, and who run the gamut from Massachusetts to China, via the Yale campus, without regard to rhyme or reason.

However, this is quite as it should be, for what is the opera of "Penekeese" but a skit? Thos. G. Shepard, the father of the score, is famous here as a composer-merchant, writing music, running choirs and dealing in musical small goods with much success. This is his first offense. It is rumored that he considers Sir Arthur Sullivan's "Mikado" a direct steal from his production, inasmuch as "Penekeese" antedates the "Mikado" and contains a Chinaman. Hence Sullivan took his "queue" from Shepard's Chinaman. Well, maybe.

Now "what's the matter with old Yale?" So conservative in the past, she has now a musical department attachment which is nothing more nor less than a graded music school, that receives pupils without regard to previous preparation and puts them through the study of musical theory, organ, piano, &c., just like the most money-making \$15 per term conservatory. I thought she had an art school that was more rigorous in its requirements than that. Well, she is poor and needs all she can get.

But why make her piano department a social delight, where the stimulating effects of Bach, Beethoven and Bridgeport are supplemented with a free lunch? Why, I ask, in view of her academic dignity and pedagogic professors?

But perhaps I am "old fashioned."

ANDREW BANGS.

CLEVELAND.

CLEVELAND, Ohio, September 25, 1897.

A SUMMER term for the study of music in Cleveland may be regarded as having "come to stay." The rather pleasant temperature during the month of July and the first half of August in Cleveland and vicinity is the main reason. As an additional reason, Cleveland is an excellent starting point for excursions in different directions upon Lake Erie.

The Cleveland School of Music had a well attended summer term. Almost the entire faculty were obliged to remain at their posts of duty. Our prominent private teachers had a similar experience. But this summer term, lasting to the middle of August, practically postpones the beginning of the fall term to the last week in September. As the first three weeks of September are generally warm and excessively sultry, we have no reason to complain.

Unless indications deceive, the teachers of Cleveland will enjoy a lucrative year. There is no denying the fact that better times have come.

Miss Edith Klaustermeyer, a pupil of Heinrich Barth and Otto Ehlers, of Berlin, has been added to the faculty of the Cleveland School of Music.

N. Con Stewart has re-embarked in managing a "star" course. His first attraction is Anton Seidl with his Metropolitan Orchestra. Julie Rive-King will be the soloist. The concert is booked for October 19. All musicians and musically interested citizens of Cleveland bless Stewart for this boon.

Our Philharmonic Quartet, composed of Messrs. Marcasson, Johnston, Logan and Heydler, have determined to give four quartet evenings. The C major quartet of Brahms is now being rehearsed. The Fortnightly Club has also engaged the quartet for three evenings. This quartet retains justly the public favor.

The Cleveland Vocal Society, Alfred Arthur director, enters upon its twenty-fifth year of existence. The society began rehearsing "St. Ursula," by Cowen, and Max Bruch's "Fair Ellen."

Emil Ring, who for years has been the efficient conductor of the Cleveland Gesangverein, has put a stop to lonesomeness in taking to himself as a wife Miss Bohm, the beautiful and accomplished daughter of Judge Bohm. May his happiness never abate!

Signor Gilli, one of our prominent tenors, has been tendered a benefit concert by his professional friends. I noticed the name of one of our best musicians, Johann H. Beck, on the program.

Charles Holstein, the violinist, who is in charge of the violin department of the Cleveland School of Music, gives a recital on October 14. Holstein is a superior artist.

Johannes Wolfram, of the School of Music, gives a lecture recital on October 7, in the recital hall of the school. He will lecture upon "Genius." A month later he will lecture on the "Legend of the Grail" and Wagner's "Parsifal." He will illustrate the different scenes with stereoscopic views prepared by a London artist.

A. X. Korthauer, who at one time lived in Brooklyn, N. Y., and who for the past five years taught in Canton, Massillon and Akron, in this State, has located in Cleveland and assumed the position of organist in the Jewish Temple.

Max Droge, the distinguished cellist, of New York, is visiting Cleveland, his former home. Everybody was glad to see him.

Mr. Rial Roberts, the violinist, has removed from Boston to Cleveland.

Mr. Alfred Franklin Arthur gives a song recital in the hall of the Cleveland School of Music on Thursday evening, September 30.

Mr. Douglas, the tenor, has been engaged by St. Paul's Episcopal Church, and has opened a studio in "The Arcade."

The St. Ignatius College orchestra is becoming, under the able direction of Dr. Francis, a factor in our musical life. John Shea, one of our most talented young violinists and musicians, is the concertmeister. The orchestra is now studying a symphony by Haydn, and Mozart's overture, "Don Juan."

Dr. Wm. Heniges, one of our leading vocal teachers, has returned from a six months' sojourn in Dresden and Carlsbad.

Charles E. Clemens, the organist, is booked for a recital at St. Paul's Episcopal Church the first week of November.

ZEPHYROS.

ROCHESTER.

ROCHESTER, N. Y., October 4, 1897.

HOW pleasant it is to worship (?) in one of our up-to-date churches (if that expression be permissible) and while the good pastor reads for offertory sacred things from the Bible to hear issuing from the organ airs from popular operas. Music from such an opera as "Cavalleria Rusticana" has no right in a Christian church. I heard an organist say not long ago: "Oh! it doesn't make much difference what I play if I add a religious name to it; the people don't know whether it is sacred or not." Can it be that that man thinks himself the only one out of a congregation of seven hundred or a thousand people who knows anything about music? I say let opera be sung and played in its proper place, and give us good, dignified music for the church.

Mrs. Frank J. Fisher's series of organ recitals will be an interesting feature this month. Mrs. Fisher is the First Presbyterian Church organist and a woman of unusual musical intelligence. She is always to be congratulated on her happy arrangement of programs.

Otto Heinrich, the successful pianist and instructor, has returned from his vacation to Nos. 215 and 216 Beckley Building.

Anton Seidl and his orchestra will be heard at the Lyceum Theatre October 17.

Five or six years ago chamber music was received with no appreciation whatever in Rochester, but, thanks to the untiring efforts of the String Quartet, Ludwig Schenck at the head, we have every winter a series of first-class concerts. The personnel of the Quartet is: Ludwig Schenck, first violin; Otto Malm, second violin; Frank Davidson, viola; Ernst Mahr, violoncello. The first of this season's concerts will be given some time in November.

A new comer among us is Fraulein Vera Ressa, niece of Louise Ressa, in Berlin. Louise Ressa has prepared many noted singers for the stage, one of whom is Miss Hiedler, of the Royal Opera, Berlin. Mr. Floersheim often speaks of her in the Berlin Budget. Vera Ressa came to us last autumn from Wells College, where she was for three years at the head of the vocal department. We welcome her to Rochester. She is a thoroughly capable, conscientious teacher, and has made a wonderfully successful beginning.

Tuesday evening, September 28, Mrs. Alice Faber gave a pupils' recital in Music Hall. Miss Haepel excited special attention, as she is about to join the Ladies' Symphony Orchestra, of Boston, as soloist. She sang Gounod's "More Regal in His Low Estate" in good style, her voice being rich and powerful.

Through the efforts of Mrs. Frank J. Fisher we are to hear Alexander Guilman, the great organist from Paris, some time in January.

Mr. Gustin Wright, an interesting young American musician of high talent, gave an organ recital in the First Baptist Church this evening. Mr. Wright displayed much skill, and, when one considers that he is just on a threshold of a career, it is pleasant to anticipate a very hopeful future. He has been studying with Guilman, in Paris, and will return to resume his studies with that master. Mr. Wright's style and technique are excellent, and his execution smooth and well nigh faultless. All of his playing was really very artistic, but he was perhaps at his best in Guilman's First Sonata, and after enthusiastic applause played as an encore "In Paradise," by Dubois.

Mr. Lionel Hayes, formerly of Rochester, assisted Mr. Wright. Of this very young man of nineteen years much can be said in praise. He has a pure, rich baritone voice, and sings with good style. Something more is to be desired in his enunciation, especially in his German songs, however. His interpretation of the two beautiful German songs was especially attractive. These were "Rosen" and "Traumlied," by Von Flieitz. The recital was under the management of Miss Alice Wysard, organist of the First Baptist Church, who also played two organ numbers very acceptably. The full program is given below:

Toccata et Fugue, D minor.....Bach
Adagio.....Schumann
Toccata.....Boelmann
Il Est Venu, Act I. Opera Coupe di Roi de Thule.....Diaz
Mr. Hayes.

Canzonetta.....Brewer
Allegro Con Brío, Sonata in E flat.....Buck
Miss Wysard.

Andante.....Lemmens
First Sonata.....Guilmant
Oh, Vin Diaipe Ma Tristesse, Act II, Hamlet.....Thomas
Mr. Hayes.

Selection from Messe de Mariage.....Dubois
(Dedicated to Mr. Wright.)

Prelude, C minor.....Mendelssohn
Zwei Lieder.....Von Flieitz
Priore.....Jumel
Fantaisie.....Marty
(Both dedicated to Mr. Wright.)

Miss Wysard, accompanist.
Mr. and Mrs. Frederick Stiles Taft give a musicale to-morrow evening in honor of Mr. Wright.

GRACE L. LUCE.

PORTLAND.

PORTLAND, Ore., October 2, 1897.

A T last Portland seems to have awakened from a lethargic condition, and if things go as anticipated there is no reason why we should not tell the outer world with pride what we are doing. There was very much disappointment at the cancelling of the Kneisel Quartet engagement, for the perfection of this organization is well known on the Coast.

Mr. Carl Heilig, the genial manager of the Marguam Grand, in a conservative way, which characteristic, by the way, is the secret of his success, gives me the information that he has some magnificent attractions booked for the winter, more information of which he promises later. He, however, admits to the Italian opera, Scalchi, and the great pianist and composer, Scharwenka.

There will be a strong attempt made to secure an appearance of Nordica and Ysaye, and it is understood that there is correspondence to that end on foot. There is little reason why this should not materialize, as both artists have been brought prominently before the public through former guarantees which have been successful, and if their appearance is assured it is safe to say that they will have an enthusiastic reception.

The Musical Club, for instance, could put that through without the least trouble, because it has become very strong, and in strength gains enthusiasm. It is the intention of the club to give four concerts this season, one of which will be by the Spiering Quartet, of Chicago, and one by Miss Villa Whitney White. The other two are not yet filled.

During the past summer the club conducted a summer school with great success, the class numbering thirty and the personnel representing the most popular social element in the city. The teacher, Miss Josephine Large, a pupil of Calvin B. Cady, of Chicago, who conducted it, also gave recitals and lectures, divided into lectures on music, education, and teaching, lessons to children, introduction to harmony, demonstrative piano class, part song analysis and singing, and weekly piano or chamber music recitals.

Those in attendance were:

Mrs. William Brewster, Miss Mildred Burmester, Miss Carter, Mrs. Bruce Clarke, Mrs. Helen L. Corbett, Miss Dorothea Eliot, Mrs. John Evenden, Mrs. Harry W. Hogue, Miss C. L. Huggins, Mrs. Richard Koehler, Mrs. Ellen Kinsman Mann, Mrs. W. L. MacEwan, Miss Lucile McKecher, Mrs. D. B. Ogden, Mrs. F. N. Pendleton, Miss Carolyn Shanahan, Miss Emily B. Trevett, and Miss Clementina L. Wilson.

Many of these ladies are of high professional standing, Miss Huggins, Mrs. H. W. Hogue and Mrs. Evenden being pianists of a distinctly high order.

No one who has any musical desires in Portland can overlook the names of Mrs. Helen Ladd Corbett and Mrs. Richard Koehler, who indeed are patrons of the art to the fullest extent. They are both women of the highest social standing, and their kindness and sweet consideration of everyone so interested makes them of great value to the community. Mrs. Sol Hirsch is another name that must come under the same list, as no list is ever complete without her name and assistance, which have never been refused.

The directors of the Baby Home have secured the leading vocal, histrionic and instrumental talent for a huge charity performance to be given the latter part of the month at the Marguam. The attraction is to be a spectacular play entitled "Columbia," in which the leading society people will assist. The cast will number 250 strong.

The church news I will give next time.

Mr. W. H. Boyer, the tenor, has just returned from Dayton, Ohio, where he was called to the deathbed of his father.

Mrs. C. C. Fallenius, the well-known organist and teacher, who lost her husband while in Sweden during the summer, has returned to Portland and has assumed the position of organist in the Unitarian Church.

Miss Marion Keller, a charming soprano, of St. Paul, was visiting in Portland this summer, where she was the guest of Mrs. J. H. Bauer and family.

Miss Rose Block has just returned from San Francisco, where she created quite a circle of admirers with her exquisite voice, which may be heard in New York this season.

A few announcements have been received in this city of the American Patriotic Musical League, and this, in addition to what has been seen of it in the columns of "The Musical Courier," has given rise to much interest. It is a grand, good move, and one in which the West will reach across the continent to stand beside the East in this noble work. Count on us for what we can do. Send on more information, for we are with you.

FLORA BAUER.

Verlet.—Mlle. Alice Verlet, of the Opéra Comique, Paris, who has been spending the summer with her parents in Brussels, is expected to arrive in New York October 26. A hearty welcome, without doubt, awaits this charming songstress, who during last season succeeded in permanently establishing herself in the hearts of her music loving American friends by her wonderfully artistic and intelligent work.

Carl Bernhard's Vocal Recitals.—Carl Bernhard, the bass-baritone, who has recently been attracting attention by his artistic ability, is to give three vocal recitals in Steinway Hall on November 3 and 23 and on December 12. Mr. Bernhard is desirous of demonstrating his versatility in the interpretation of the ancient as well as the modern schools of composition. At each of his recitals Mr. Bernhard will have the assistance of some prominent local instrumentalist.

Mr. Hans Kronold, the renowned cellist, will be heard at the first recital. Admission will be by invitation only.

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CARNEGIE HALL

Milwaukee News.

317 NEWHALL STREET,
MILWAUKEE, Wis., October 13, 1897.

KNOWING that advice is about the most unwelcome thing a person can give to a belligerent public, I proceed to administer a little, apropos to the beginning of a new season.

Little musicians, love one another!

Editors, do not discharge your critics if they tell the truth, but do if they don't. (This is a remarkable suggestion, I know, but try it.)

Critics, help home talent; the home people are really all we have, so why so systematically neglect them? Search them out, criticise, encourage them, but do not longer ignore them.

Critics, sit on the cheap amusements, the delight of our public; sit hard, sit often.

Musicians, do not expect columns of fervent praise for only average work, and receiving it accept it as a little less than your due.

Musicians, receiving a hundred kind adjectives, do not furiously rage over one critical one; it's foolish.

Musicians, help each other; do good work, cultivate our people, raise them up absolutely to demand good music for their health, and there will be work enough for all. While you are engaged in the blissful occupation of playing trashy music, cutting every musician's throat save your own, you will stay where you are until you starve.

Musicians, honor a musician your superior; do not strive to kill him.

Good people, forsake your vulgar vaudeville shows, go to concerts, patronize our musicians, help us in our work, for while one can do much, he can't do all.

Good people, sit in your seats until the performance is over. Do not stampede in the middle of the last act, solo or chorus. It isn't very polite, to say the least.

Good people, critics and musicians, do not get so wildly furious when somebody tells you the truth for once. Take the word of one who knows; the "somebody" doesn't care the least little bit for your rage, threats and other displays of emotion. Now, such lapses into a turbulent state of mind invariably produce acute indigestion, and that is at once painful and spoils one's work.

Follow these good precepts and your season will be successful, pleasant and free from the usual rows and other useless interruptions.

Mrs. Katherine Fisk, Wisconsin's successful contralto, sails for Europe in November, returning to America in February. Does she return to Milwaukee this year?

The Woman's Club of Milwaukee is a private organization, exclusive, rich and made up of what I suppose we might term Milwaukee's "best" people. This club is fortunate in owning its own club house, the Athenæum, which it rents for dancing parties, receptions, musicales, lectures, &c. I am only too well aware of the fact that it is a poor way to start a reform by telling the truth to those who do not care to hear it about what they should be and are not, or what they are and should not be. Here is an organization with considerable power. It could make or break many things. Now, how does it use its power for good? Of course, it is a very charitable undertaking to endeavor to educate our "best" people, to cultivate their musical, artistic and literary tastes, and it is a very necessary charity; but why limit the good deed? Why not let their light shine for those who can really profit by it?

In the case of the world famous Kneisel Quartet, which

played for these good women and a few of their friends, the people who could best appreciate and understand the music and musicians could not secure admission. In going over the published list of those in attendance I find the names of many society amateurs of varying degrees of ability, or the reverse, some professional musicians, a few strangers and a goodly number of others who could not tell the difference between a harmonic and a jew's-harp. Let the club be exclusive in its own meetings, more rigid in its rules; that is the only way to run an organization of this kind. But let it occasionally remember that there are other people on earth besides themselves who stand in need of hearing good music, who could really benefit by it, and who seldom get the chance to hear it.

It is an excellent idea to bring to Milwaukee the musicians on the list of the Woman's Club, but why not be courteous and kindly enough to share this pleasure with others? The women who make up this organization are not remarkable in any way, nor are they distinguished, nor have they a vast amount of esprit, talent, wit, learning or beauty. In other cities as individuals they would not rise above the average, so why not win recognition from those who really amount to something by being public spirited, by aiding young American talent, by educating our musical public by allowing it to hear the good music the club now keeps for itself. Sell tickets for 50 cents for your lectures, musicals, and remember that by so doing some young man or woman may receive material aid in his or her own work.

The public which would patronize these concerts would not seek to further identify itself with those good, exclusive ladies; let this fear be removed: the public does not care a cancelled stamp's worth for them as individuals, but it would like to be allowed to pay a fair price to hear musicians who belong as much and more to the public than they do to any one small set of people. Actually it seems nothing short of a crime, or at least a piece of blundering, thick headed stupidity, or heaven defying selfishness, for these women to keep these pleasures for themselves, especially when they are far from being the ones who could best appreciate them. So much hard work must be done before Milwaukee is habitable that we look with eyes of stern disapproval when these good women seem disinclined to help our people to know and appreciate the things of the higher life.

The program of the A Capella Choir is now published, and a beautiful little affair it is with the snatch from the "Sonata Pathétique" printed on the cover with laurel wreaths around it. It reads:

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Charles Werner, Erich Griebling.....Assistants

There will be three grand concerts, on November 11, 1897; February 10 and April 28, 1898, respectively.

Mendelssohn's Twenty-second Psalm, for solo and two (four parts) choruses, will be sung at the first concert. Also a chorus by Klein, "The Lord is My Shepherd."

CHARLOTTE MACONDA



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and two modern works—one by Leyffardt and one by Boepler (the director).

The second concert will be a departure from our usual style, as the society will for the first time be heard with accompaniment of organ and full orchestra in the production of a magnificent oratorio by Carissimi, entitled, "Jephtha." This work has never been heard in America, and though it is of the old Italian school it is nevertheless modern in the dramatic effect of many passages; deep feeling and power characterize it and mark it as the work of an immortal genius.

In addition the choir will sing Mozart's "Ave Verum," with string accompaniment, and the orchestra will play a Serenade by Fuchs.

The program for the third concert will include a five part Motette by Brahms.

The best soloists will assist at all concerts, including the Spiering Quartet, Hans Bruening, Milwaukee's eminent pianist; Mrs. Wally Heiber-Vizay, Mr. Valentine Ferkles, of Chicago, and Mr. William Osborne Goodrich, of Milwaukee, and Mr. William Middelschulte, of Chicago.

Negotiations are pending with a soloist of national fame to appear at the third concert.

You will see how conscientiously Mr. Boepler encourages home talent, giving us the opportunity of hearing Mr. Goodrich, Mrs. Vizay and Mr. Bruening. This is a large stride in the right direction and but one of the many ways in which Mr. Boepler endeavors to build up the art life of the city and country of his adoption. The best of motives actuate all the movements of this admirable society and its director. The work presented to the public is stamped by intelligent, conscientious labor and is interesting and novel itself. We are very proud of the A Capella Choir, and well we may be. It fills a niche of its own and is not at war with anything or anyone.

From the Journal:

I should like to know why Milwaukee is refusing to patronize Mr. Skinner in "Prince Rudolph?" This is beyond all dispute one of the very best plays that has been seen here for years and it is superbly played. Yet there was another small house last night. This is precisely the sort of thing that has given our city its reputation throughout the country. Cheap attractions are well patronized, the noisy and vulgar make a hit, but when something really worth while occasionally reaches us no one will go to see it. It begins to look as if "Prince Rudolph" would suffer the same fate that "A Social Highwayman" had here. And then, after the engagement is over, there will be a lot of people lamenting that they did not see it, just as they did in that case. Wake up, good people, and do not let this treat escape you!

If Mr. Julius Klauser and Miss Adelaide Ricker would come back to Milwaukee we would be much obliged. We need them.

I have just read the circular about "Elementary Techniques for the Violin," by Ernest Lent, published by John F. Ellis & Co., of Washington, D. C. Mr. Lent has names for recommendation like these: Henry Schradieck, Joseph Joachim, Fl. Zajic, Maud Powell, Carl Venth, Henry Lambert, S. Froelich, G. Saenger, Louise L. Hood, V. C. Squier, John Friedrich & Brothers, Ernst Bauer, Charles N. Allen, Otis Bullard, H. Donch, E. L. Scharf, Eduard A. Lovy and Arthur M. Abell. These proclaim the works mentioned in the circular to be above the average. Students should add these books of exercises to their musical libraries.

The Milwaukee Trio Club gives its first recital of the

Mme. Katharine **VON KLENNER,**
Evans



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season Monday evening. I have searched, but cannot find the program, but if I remember correctly it will embrace selections from Schumann and Beethoven. Everybody should go; no better opportunity to hear good music can often be found here, and these three musicians, while not great in any sense of the word, give nothing but the best music, and give it well. They deserve crowded houses. No one hearing them will regret the admission price. Do not let them end the season about \$1 ahead of the game.

Christopher Bach opens his season in Turn Halle Sunday. He has as good an orchestra of forty men as he can secure from the available material. Whether or not we should be proud of our orchestra we do not know, but we do know that we ought to be proud of our faithful, kindly, experienced leader. I would give a great deal to see Professor Bach at the head of superior men, forming an organization well endowed financially and owning a concert hall of its own. Milwaukee will never advance musically until she has a good orchestra, which will literally, systematically, doggedly, bang good music into the brains of our people. Professor Bach has worked for forty years to do this for us, let us now do something for him. The Pabsts should do this for us.

Critics in Wausaw, Merrill, Racine and South Bend and Terre Haute will soon have the pleasure of hearing Jacob Reuter. I wish to say, and it is only fair to say, that Mr. Reuter will appear upon the concert stage, not after days and nights of diligent practice, such as Sauret deems necessary, but after days and nights spent in saloon playing. In spite of this he has learned entirely new pieces, never playing the same program twice unless requested. Remember, I claim for him big technique, large tone, sometimes coarse, warm feeling and indeed a remarkable command of the keyboard, also that Milwaukee should contain something better for him than a saloon engagement, a few receptions, much malice, poverty and absolute indifference on the part of the press.

The Musical Society has this prospectus. The first program will have a miscellaneous selection of pieces, with Frau Galski as soloist. This society will give, with orchestra accompaniment, the "Te Deum," by Bruckner; a portion of the "German Requiem," by Brahms, and Brahms' "Naenie;" also the grand march from "Tannhäuser," and the "Variations," by Haydn. Hegar's "Manasse" will constitute the second concert, and Stehle's "Return of Frithjof" the third. Good selections all of them. The Musical Society should lower its prices and try for once to encourage home talent; in fact it might give an extra concert, sing local productions and employ local artists. If the director does not know where to look for the artists or compositions I can assist him. This is not sarcasm.

A quaint little local paper contains this:

THE MUSICAL COURIER, which has persistently advocated the claims of the American artist and American composer, might with advantage make a special plea on behalf of the Chicago composer. There is one in particular, Henry Schoenefeld, who should be prominently noticed, being a composer of fine attainments and one whose work will bear the closest scrutiny. Mr. Schoenefeld is a native of Milwaukee, and is now forty years of age. His principal instruction up to the age of seventeen was obtained from his father, who was also a most talented musician. He was then sent to Leipzig, studying under Reinecke and Grill, and later he went to Weimar, studying under Edward Lassen. Mr. Schoenefeld returned to America in 1879, after having taken a prize for a large choral and orchestra work, which was performed at the silver wedding ceremonies of the King and Queen of Saxony.

Mr. Schoenefeld was a classmate of Chadwick, Algon Ashton and several other noted American and Eng-

lish composers. Mr. Rupert Hughes in *Godey's Magazine* speaks of our Chicago composer in the following terms:

"In 1879 Mr. Schoenefeld came back to America and took up his residence in Chicago, where he has since lived as a teacher, orchestra leader and composer. His most important works are a sonata for piano, a sonata for violin and piano and various orchestral pieces, of which a "Suite Caractéristique" has been played by the Thomas Orchestra, and in Europe, where Hanslick, Nicode and Rubinstein praised it highly.

"Mr. Schoenefeld's Rural Symphony was awarded the \$500 prize offered by the National Conservatory. Dvorák was the chairman of the committee on awards, and gave Mr. Schoenefeld hearty compliments. Two later works are 'Die drei Indianer,' an ode for male chorus, solo and orchestra, and an overture, 'The Sunny South,' which, like the 'Suite Caractéristique,' exploits the peculiarities of the negro character. According to an analysis by Mr. Goodrich, who rates it very high, it is made up of grotesque hilarity with interludes of pathos."

Mr. Frederic Grant Gleason, the critic whose cautious praise is infinitely more valuable than the extravagant plaudits of many others, speaks of Mr. Schoenefeld as the coming composer. He says: "Not only are his compositions remarkable for their fine musicianship, but they are noteworthy for originality." Here we have a musician who has written two fine suites for orchestra which foreign conductors have looked into and proclaimed as being far above the average, and here we have an orchestra who will not play them. Indeed, I hear the probabilities are that they will be performed in England before we have them here. I know it has been suggested by one of the European conductors that it might be advantageous if Mr. Schoenefeld sent his overture to England. This overture is built upon negro melodies which are original, but which have the peculiar native negro rhythm.

Mr. Schoenefeld has recently opened a studio at Lyon & Healy's store, where he will teach composition, harmony and also piano.

That is all right. Mr. Schoenefeld is undoubtedly most deserving. I can name at least five other Milwaukee composers who are as much so as he. I head the list with my brother, who has won most lavish praise from all who know his heavier pieces; then there is that thorough musician, Hugo Kann, and our prolific composer Christopher Bach, who produced his opera "Mahana" at the Pabst Theatre last year. What of them?

Milwaukee students who go to Chicago to study singing cannot find a better master than Hans Balatka, who, without great and mighty speech about method, can develop a voice correctly. He is without doubt a very perfect teacher; besides, remember what he did for Milwaukee.

Max Winné is now the director of the Liederkranz Singing Society, taking the place of Hugo Kann.

This is all the news, good news, too, most of it is, that I have to tell you this week. I will have some very interesting concerts to attend, as you can see, and really I believe Milwaukee is on the verge of doing something musically. It is time, after all this pounding. Our critics seem to have adopted a new policy—a policy to tell the truth. I may flatter myself, but I believe any new life in our criticisms will come from the fact that I have written all these sharp truths, and am still alive. So much, so good.

EMILY GRANT VON TETZEL.

Townsend Fellows Resumes Instruction.—After a pleasant summer spent principally in Saratoga, where he gave a successful concert, Mr. Fellows is again at his vocal studio, Carnegie Hall, and has begun lessons. He has many successful singers among his pupils, and his relations to the new choir agency makes it particularly feasible for him to place such of his pupils as are qualified in remunerative positions.

Geraldine Morgan Back from Europe.

MISS GERALDINE MORGAN, the eminent violinist, arrived last Saturday from London, England, after a very interesting summer spent abroad, having attended the Donizetti Festival at Bergamo, Italy, in company with Joachim, his daughter, Madame Melba, Von Mendelssohn, Buonamici and Piatti, the great cellist.

The main object of Miss Morgan's trip was to consult with Joachim regarding the establishment by her in New York city of the Joseph Joachim School of Violin Playing. The great master was most enthusiastically in favor of the project, and expressed the utmost confidence in its success. Miss Morgan has much to tell of daily quartet playing throughout the summer with her old teacher and friend Joachim, and of new works studied personally with Max Bruch in Berlin.

In England she was entertained at the country place, near London, of the Earl of Leven and Melville (whose wife, the countess, gave a large musicale and reception in her honor); at the house of Alma Tadema, the great painter; Fanny Davies, the pianist, &c. Miss Morgan remained in London a week longer than originally planned in order to play (with orchestral accompaniment) at the first Crystal Palace orchestral concert, under the direction of Mr. A. Manns, and has made arrangements to play at the same concerts next year.

She has come home full of strength and energy and expects a very busy season, both as regards her concert engagements and her new enterprise, the school, which opens its doors on November 1.

Julie Wyman Engaged.

THAT singularly gifted and artistic singer Mrs. Julie Wyman has been engaged by Jeannette M. Thurber for the vocal department of the National Conservatory. Mrs. Wyman, whose lovely, rich mezzo-soprano made her every appearance an event, is one of the best singers alive of the gracious and delicate *chanson*; is also an admirable teacher, having both knowledge and personality. In addition to her pedagogic duties this season she will be frequently heard in concert.

The Jeanne Franko Trio.—The first concert of the season of the Jeanne Franko Trio will be given on Monday, October 26. The Frugatta trio and the third trio by Raff will be played. This popular organization is in great demand. A number of important engagements have been booked for November, in New York, Brooklyn and other cities.

LIBRARY FOR SALE.—To vocal societies and conductors: A rare opportunity to secure a splendid library of cantatas, part-songs, glees, &c., by the best composers of all schools and times. Fifty to seventy-five or more copies of each piece. Address J. H. H., care Steinway & Sons, 111 East Fourteenth street, New York city.

WANTED.—A few select pupils for one day in the week by a vocal teacher engaged in private school during the balance of week. Special attention given to the eradication of physiological defects, and the remedying of acquired faults. Highest reference. Address Voice, care MUSICAL COURIER, New York.

WANTED.—Organist Choirmaster for St. James' Cathedral (Church of England), Toronto, Canada; choir of sixty voices; Cathedral service; three manual organ; salary, \$1,200. Applications received till August 15, 1897, Apply Chairman Music Committee, St. James' Vestry, Toronto.

WANTED.—Soprano, dramatic and statuesque; Wagnerian roles; private; for illustration and demonstration; studio work which may lead to public engagement. Send photo and repertory as well as record. Salary satisfactory if work can be done. Address Wagner, care MUSICAL COURIER, New York.



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Cummings.—Shannah Cummings, soprano at Dr. Paxton's church, sings with the Vocal Society of Troy, N. Y., on November 10.

Fergusson.—The successful déout of Mr. Fergusson with the Carl Rosa Opera Company at Covent Garden, London, is noted with pleasure.

A Pupil of Whitney Coombs.—Mr. Thomas Wilson, of Wilmington, a pupil of Mr. Whitney Coombs, has been engaged as the organist of Hobart College, Geneva, N. Y.

Bloodgood.—Katherine Bloodgood will sing November 23 at Wilkesbarre, Pa., and she has also been engaged for the music festival to be given at Norwich, N. Y., on December 9 and 10.

He is Lecturing.—H. E. Krehbiel, assisted by Marie Van Krehbiel, soprano, and Lotta Mills, pianist, is delivering a course of lectures in Painesville, Wooster, Cincinnati, Indianapolis, Fort Wayne, Chicago, St. Paul Minneapolis and Grand Rapids.

Some Successful Wheeler Pupils.—Mr. Arthur Kimball, the well-known voice teacher at Oberlin College, is a pupil of Mr. Wheeler.

Mr. Lyman Leason, a pupil of Mr. Wheeler, has received the position of principal of the musical department of Temple College, Philadelphia.

A d'Arona Pupil.—Miss Elizabeth Wall, of Sioux City, Ia., is another of the many d'Arona pupils who give evidence in practical work of the results of their tuition and training. Her recent singing of "O Salutaris," by Braga, in St. Mary's Catholic Church of her city, was extensively noticed in the daily papers of that place. She resumes her studies with Madame d'Arona this season.

Schiller.—Isabel Schiller, the well-known singer, of Dr. Lyman Abbot's church, in Brooklyn, who is also known in the concert and oratorio world, will be welcomed by many musical societies this season. She is a woman of wide experience, great natural gifts, and her range of studies is most comprehensive. Adrian P. Babcock, of Norwich, N. Y., has engaged Isabel Schiller for the musical festival to be given there December 9 and 10.

The Debutants' Opera Club.—The opera "Faust," by Gounod, was rehearsed by the club last Tuesday evening. Mme. Helen von Doenhoff-Shaw, the well-known concert and oratorio contralto, sang and acted the role of Siebel with grace and ease. Although Madame von Doenhoff-Shaw has never before appeared in opera, she availed herself of the opportunity afforded her by membership in this excellent organization, and followed so closely and correctly the traditional details of the character as to reflect great credit on the head of the dramatic department. The club will arrange a series of costume recitals during the coming season which will serve to bring before the public a number of prominent concert singers in various roles.

Listemann.—Much disappointment has been expressed that the three chamber music recitals in New York and Brooklyn respectively, noted by the Listemann String Quartet, as well as their out of town engagements, have necessarily been cancelled. Paul Listemann's ninety concerts with Clementine De Vere commenced October 11 at Delaware, Ohio, and will close February 5, 1898. In con-

sequence the string quartet will only be available after the latter date. The cellist, Franz Listemann, who created such an excellent impression at the first Chickering musicale October 5, will shortly be heard in recitals at Richmond Hill, L. I., Memorial Hall, Brooklyn, and Chickering Hall, this city, aside from his own recital at the Astoria in November.

New York College of Music.—The faculty of the singing department of the New York College of Music (Alexander Lambert director) is particularly strong this season, the result being quite an increase in the number of students. Mr. Hans Yung, who returned from Europe a few weeks ago, has resumed instruction at the college, and as heretofore is already busily engaged.

Among others, Miss Beckwith, a pupil of Miss Montefiore, will sing at the college concert to be given, with the assistance of Walter Damrosch and the Symphony Orchestra, in Carnegie Hall on November 19, and it is confidently expected that she will give excellent evidence of the thorough and careful methods which Miss Montefiore employs in the training of the voice.

Abbey Estate Sued.—Akron, Ohio, October 16.—Lotta M. Crabtree, or "Lotta," who was known for many years on the American stage as one of the brightest stars in her line, to-day brought suit against the estate of Henry E. Abbey, for \$22,940. That amount is asked for the principal and interest on a loan of \$20,000 made a little over two years ago, none of the interest ever having been paid.

Mr. Abbey as security gave a mortgage on a business block he owned in this city, he having once been a resident of Akron. This block is covered also by a second mortgage for \$45,000, the two together amounting to the entire value of the property. This property was formerly owned by Lotta, and it passed to Abbey, who was her manager, some years ago.—*Times*.

Carolyn L. Yeaton, Solo Pianist.—Miss Yeaton has promise of an excellent season, her merits as a soloist becoming widely known. Last year upon her locating here the Jersey City *Times* said:

The advent of a new pianist is always watched with interest by the musical and social world, for it is a fad with society just now to be in touch with artistic people. There is a charming young woman in this city who will soon appear before a Jersey City audience and use her art for "sweet charity's sake." She is Miss Carolyn L. Yeaton, a pianist of wonderful merit, who has kindly consented, at the solicitation of the lady managers of the Home for Aged Women, to give a concert for its benefit at Hasbrouck Institute, corner of Crescent and Harrison avenues, on October 30, on which occasion she will be assisted by Mrs. Grace Haskell-Barnum, soprano, of Brooklyn.

Miss Yeaton has never been heard in concert in Jersey City, but those who have heard her in private life, as I have, not only were delighted with the brilliancy and finish of her style, but with the expression and feeling which mark her a true artist.

Miss Yeaton has recently returned from Europe, where she spent several years under the instruction of the great masters. Her talents were recognized in Berlin and elsewhere. The last year of her stay abroad was spent with Moszkowski, the celebrated pianist and composer, who pronounced her a musician of rare talent.

Shannah Cummings.—That this prominent young singer left many warm admirers behind when she came here from Pittsburgh is evident by the two notices herewith reproduced:

Mrs. Shannah Cummings, assisted by a small but superior company, closed the Cambria Library entertainment course last night with a concert which was altogether pleasing. She met and even surpassed the expectations of her audience, and in every number she gave the beauty and finish of her remarkable soprano voice were shown with marvelous effect. That her name will become better known it is quite safe to prophesy, and that even now she has few equals on the concert stage most of those will agree who heard her last night.—*Johnstown (Pa.) Democrat*.

One of the largest and most fashionable audiences of the season crowded Carnegie Music Hall last evening, the occasion being the 218th reception of the Pittsburgh Art Society and the initial appearance of Mrs. Shannah Cummings, a soprano of note, who recently came to Pittsburgh. Mrs. Cummings sang an aria from Partinope—"Qual Farfalla." The latest acquisition to Pittsburgh's musicians has a voice of wonderful power and expansion, and if the reception she received last evening is any criterion of her future pop-

ularity as a singer, she is destined to command universal favor. She was compelled to acknowledge several recalls.—*Pittsburg Times*.

Stevenson Returns.—Mr. E. Irenaeus Stevenson, of the editorial staff of the Messrs. Harper & Brothers and of *The Independent*, has returned from the Pyrenees, where he passed the latter portion of the summer, at Cauterets and Luchon.

Wm. H. Lee's Prominent Pupils.—Mr. Wm. H. Lee's season of teaching is well under way. It will be, without doubt, the busiest season he has had. Among the many prominent pupils now studying with him are the brother and niece of the great European composer Carl Goldmark, and the niece of Miss Adelaide Randall, the well-known prima donna.

Installation at Rutgers Presbyterian Church.—Rev. Samuel McComb, M. A. (Oxon.), was duly installed at this beautiful church last Thursday evening, the music, under the direction of Mr. F. W. Riesberg, being a feature of the occasion. The choir consists of Miss Mary H. Mansfield, soprano; Mrs. Antonia H. Sawyer, alto; Mr. Lloyd Rand, tenor; Mr. Luther Gail Allen, basso.

Marguerite Lemon in Opera. (P)—The interrogation point exactly expresses Miss Lemon's present state of mind. She is considering several offers from managers who are desirous of placing her in leading opera companies, but is as yet undecided. It would seem that Miss Lemon properly belongs on the stage, so great are her charms, both of face and figure. Her youth and pronounced type of beauty would guarantee her a hit.

A Successful Moyle Pupil.—Mrs. Mary E. Brooks, the fortunate possessor of a rich contralto voice, and considerable artistic temperament, has been appointed soloist at the Church of the Blessed Sacrament, Boulevard and West Seventy-first street. Mrs. Brooks is a pupil of Mr. Samuel Moyle, and has been studying through the summer with most excellent results. She will be heard in concerts in New York during the present season. Several of Mr. Moyle's pupils have received excellent church choir appointments, and negotiations are pending with others.

A Von Doenhoff-Shaw Pupil.—Mrs. Louise McKay Leslie, a pupil of Madame von Doenhoff-Shaw, gave recently a number of song recitals in Iowa, and scored a most decided success. She has returned to continue her studies under Madame von Doenhoff-Shaw, to whose efforts she attributes her artistic success.

Mrs. Leslie is studying for the grand opera stage, and those who heard her sing the role of Marguerite in "Faust" at the Debutants' Opera Club last Tuesday evening realized that her ambitions are not without strong probability of fulfillment in the near future.

The Fort Dodge (Ia.) *Messenger* said:

Mrs. Leslie's voice is eminently dramatic in quality, and its wonderful flexibility and power were clearly shown in the singing of the difficult aria from "Der Freischütz." Although especially adapted for dramatic singing, such is the flexibility of the singer's voice that she enters successfully into the interpretation of the lyrical spirit. The other operatic number "Una voce poco fa," from "Barbiere di Siviglia," by Rossini, was especially adapted to display the fine technical qualities of the voice. Her delivery is seemingly without effort, and the upper notes come out with unusual firmness and power.

Marion Van Duyn.—Mme. Marion Van Duyn, the well-known contralto, sang with great success at the services in St. John's Episcopal Church, Providence, R. I., on October 10, and charmed her audience by her beautiful voice and sympathetic interpretation. The following is quoted from the Providence *Journal*:

The performance by Mme. Marion Van Duyn at St. John's Episcopal Church yesterday morning was one of the most interesting and enjoyable vocal achievements of any artist heard here in years. She sang "Lead, Kindly Light," by Sheppard, and her execution of the melodious work was marked by great power and sweetness of voice, fine method, perfect grasp of the religious sentiment couched in the lines, and a distinct enunciation that was in itself a treat. The full effect of an accompaniment played on the two big electric organs in unison by Mr. William Eccles, the organist of the church, was

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beautifully realized in this section. Madame Van Duyn may be said to have charmed her audience by the richness of her limpid, telling contralto tones, and the warmth and naturalness of her expression. Last night she sang "Abide With Me" in the course of the service at St. Stephen's Church, and again demonstrated her striking ability in work of a deep and serious nature. She was one of the Arion Club's soloists last winter.

Madame Van Duyn will sing for the Boston Art Club this winter.

David Mannes for Norwich, Conn.—Mr. Mannes and Mr. Brockway go soon to Norwich, where they give one of their enjoyable ensemble musicales. Mr. Mannes has benefited greatly by his summer with Halir in Berlin, Germany.

Synthetic Method and Critical Classes.—Mr. Albert Ross Parsons' classes begin Wednesday, November 10, at the Metropolitan College of Music, and the genuine interest now manifested in this practical method assures a large attendance.

Sereno R. Ford.—On Monday evening, October 11, Mr. Sereno R. Ford gave the first of a series of organ recitals at the First Methodist Episcopal Church in Stamford, Conn. There was present an audience of nearly 1,000 persons who manifested their appreciation by rapt attention throughout the entire program. Mr. Ford's artistic predilection is for the French school of composition, and although the names of Thayer and Stainer were honored on the program, those of Guilmant, Batiste, Salome and other French composers predominated. The following is quoted from the Stamford, Conn., *Daily Advocate*:

Mr. Ford's musical intuitions and tastes made him particularly happy in his interpretations of the simplicity and sweetness of the pastorate, and the delicate and suggestive sentimentality of the romance. There was nothing on the program, we think, which so captured and charmed his audience as his exquisite rendering of the seventh number, Heinrich Ernst's little lyric poem.

Mr. Ford's versatile mastery of the resources of the instrument was strikingly in evidence in the profound and solemn phrases of the "Marche Funèbre," followed by the notes of hopefulness, joy and promise in the "Chant Seraphique," by Guilmant. The organist's technical skill, as well as power of musical expression, was also apparent in Batiste's "Communion in G," with its rapid and involved runs. The "Zampa" overture followed, and afforded a pleasing variety to the numbers by its contrasting style. It was as if, after listening to the chanting of the priests in the cathedral, one went out doors into the open to hear the military band on the parade ground and the peasants dancing and sporting on the green. The program, in short, furnished a style and variety of music that means something—something of the picturesque and poetic, of the romantic and stirring, and suggesting scenes and themes loftier still. The concluding organ number was a composition by Th. Salome, in the rhythmic march movement, which was very pleasing, but, if intended to be climactic in relation to what preceded, suggested a sense of inadequacy. There was, however, in its somewhat abrupt ending, a promise of more to come, and this promise is to be fulfilled Monday evening, October 25.

Hubert Arnold, Violin Virtuoso.—Mr. Arnold returns to town greatly invigorated by his three months' stay in Canada. His reputation as a violin soloist is growing, and he looks forward to a busy season. The Plattsburg (N. Y.) *Republican* recently said of a concert he gave there:

It is seldom that a violin concert program includes such a galaxy of star numbers as this which Mr. Arnold selected for the occasion including, as it did, Leonard's "Fantaisie on the Austrian Hymn," Ries' "Moto Perpetuo," Vieuxtemps' celebrated Reverie, Bazzini's Scherzo Fantastique, Van Goens' Romance, and greatest of all Ernst's wonderful Caprice on Hungarian Airs. These compositions abound in technical difficulties which are simply insurmountable except by the great masters of the violin, but under the magic hand of Hubert Arnold they apparently disappear, giving his faculties full freedom in the interpretation of the finer shades of musical inspiration—the "reading between the lines" which the player who is obliged to struggle hand to hand with the merely mechanical obstacles must of necessity fall short of attaining. The master worthy of the name is he who combines great skill in technic with a thorough conception of the musical inspiration, and such a master is Hubert Arnold, as was fully demonstrated by his playing in this

concert. These truths are trite enough, having been already proclaimed by the great critics of the musical centres, but that is one thing, and it is quite another to have it brought home to us as it was by Mr. Arnold on this occasion. His playing is beyond criticism, and we have nothing left but to admire it.

Mr. Arnold begins his season in Newark, N. J., to-day, October 20.

Mulligan at Larchmont.—William Edward Mulligan, the well-known organist of St. Mark's Episcopal Church, was engaged to take charge of a musicale which was given on Monday, October 18, at the residence of Mrs. William Davidson, at Larchmont Manor. Mr. Mulligan played several short piano solos by Grieg and a sonata by Beethoven (op. 26) in a most artistic style. Mrs. LeClair Mulligan, who has long been favorably known to New Yorkers by her work in church and concert, sang songs by d'Hardelot and Gounod.

One of the most important social events of the week at Larchmont is the wedding of Miss Hayward, the daughter of the well-known miniature painter. The ceremony will take place in St. John's Episcopal Church on Wednesday, October 30, and Mr. Mulligan will preside at the organ.

Jaroslav de Zielinski.—This well-known Buffalo artist gave a recital at Loretto Academy, Niagara Falls, Ont., on October 8, with the assistance of Miss Clara B. Clark, reader. The program, which was warmly received by the large assembly of students and guests, including His Grace Archbishop Walsh, of Toronto, was as follows:

Prelude.....	Zielinski
Last Hope.....	Gottschalk
Bourree from second violin sonata (transposed by Saint-Saëns).....	Bach
The Organist.....	Lampman
Moment Fugitive.....	Mlynarski
March of the Dwarfs.....	Grieg
Nocturne, op. 75, No. 8.....	Rubinstein
Etude in form of a scherzo.....	Nevin
The Rose and the Wind.....	Marston
A Newport Romance.....	Anonymous
The Concert.....	Anonymous
Impromptu, op. 40, No. 1.....	Cui
Intermezzo, op. 5, No. 2.....	Arenski
Amourette.....	Thorne
Ballade.....	Palumbo

W. Theodore Van York, Tenor.—Van York continues to win laurels whenever and wherever he sings; witness the appended:

Mr. Van York, who took the tenor part, is a wonderful singer. His vocal resources are most excellent. He possesses what is perhaps the rarest among voices, a pure and true tenor voice. His work last night shows conclusively what school he is suited to. His is a rich and musical voice, which draws his auditors close to him, and there is a feeling that one could not tire of hearing him.—*New Britain (Conn.) Dispatch*.

The rich tenor of Mr. Van York in the solo "Where the Lindens Bloom" was so pleasing to the large audience that he was forced to an encore, and responded with that old but pretty ballad "My Pretty Jane." Never before was a simple song so beautifully rendered. The very simplicity of the words, added to its beauty by the rich, full voice of Mr. Van York, simply made applause irresistible. Another splendid number by Mr. and Mrs. Van York, a duet, "Night in Venice," gave additional cause for uproarious applause.—*Port Chester Journal*.

Katharine Ruth Heyman, the Pianist.—Miss Heyman's tour with Huberman last season was productive of many eulogistic comments on the fair young pianist's playing, and we herewith append several:

Miss Heyman was the pianist. She gave a strong interpretation of Beethoven's "Passion Sonata," and played a quaint Wehle "Tarantelle" that brought out all of the humor of the composition.—*Washington Post*.

Miss Heyman is a young and pretty woman of slight figure. She has dark hair and big, brown eyes, and her manner is dainty and modest. She was slightly nervous at the beginning of her program, but was reassured by the applause which followed the first number, and during the remainder of the entertainment was quite in rapport with her audience. Her playing was remarkable for freedom, clearness and technical perfection. She played trills and runs in

octaves with apparent ease and absolute distinctness. She has, withal, true musical appreciation of light and shade, and her performance was not marred by any exhibition of poor judgment or bad taste.—*Detroit Tribune*.

Miss Heyman is a pupil of Professor Barth, of Berlin, and last night reflected very high credit upon her preceptor. She played Chopin's Polonaise in E flat and two shorter pieces, Liszt's "Gondoliera," and Vogrich's Staccato Caprice. A Chopin Berceuse supplemented her program numbers.

Miss Heyman has beautiful touch and technic, and plays with rare taste and sentiment.—*Baltimore (Md.) Sun*.

Boston Symphony Orchestra.—The first of the five concerts, the full programs of which have been given in these columns, will be on Thursday evening, November 9. The soloists for the season include Joseffy, Nordica, Melba and Kneisel.

Chickering Hall Orchestral Concerts.—The first orchestral concert, Anton Seidl, conductor, will take place Tuesday, November 9, at 8 o'clock. Richard Hoffman will play. Soloists for later concerts will be Franz Rummel and Xaver Scharwenka.

Society of Musical Arts.—The somewhat novel series of entertainments to be given at the Astoria, under the direction of Mr. Clarence Andrews, will of course offer that variety which is the necessary spice of fashionable life. The entertainments will include operas comique and operettas, of not more than two acts; short comedies and dramas, musical pantomimes and ballet, with complete stage and scenic accessories, accompanied by a first-class orchestra; and as a finishing touch, the more refined "vaudeville" specialties. New and original works, by foreign and American composers, will also be produced.

There will be eight of these evenings—Mondays, December 6 and 13; Tuesdays, 21; January 4, 11, 18; Monday, 24, and Tuesday, February 1. Nearly all the subscribers are people of note in social life.

Margaret Gaylord, the Soprano.—Miss Gaylord comes here thoroughly equipped for a distinguished career, and next year at this time is certain to be known far and wide. The following are more or less recent extracts from prominent newspapers:

Gaylord, the talented young soprano, created no little furore of ardent admiration in her every selection. She is the possessor of a voice of remarkable flexibility and sweetness, which, added to a charming personality, made her friends with her hearers from the first appearance. Her enunciation shows the most careful culture. She was very generous to the enthusiastic encores which she received after the last numbers, responding with always favorite "Robin Adair," which has never been sung better or been more enjoyed in Des Moines. Miss Gaylord's voice has a full compass from the low to the high tones, and her singing is all the more admirable that she throws her whole soul into the music. She is an artist Des Moines are always delighted to hear. She is winsome, petite and pretty, which goes far with American people, and will make herself a decided favorite.—*Des Moines (Ia.) Leader*.

Miss Margaret Gaylord, solo soprano of Lafayette Street Church, a young Buffalo singer who has a beautiful soprano voice, sang the aria from "Mignon," by Thomas. She was warmly applauded, and there is little doubt that with such a voice, so easy an manner, and so much real musical feeling as Miss Gaylord displayed she is destined to rise rapidly in her chosen profession.—*Buffalo Courier*.

The singing of Miss Gaylord, of Buffalo, was a source of genuine delight to all music lovers. Her tones are full and she produced them with the greatest ease. She threw herself into the sentiment of each piece, giving the words a remarkably clear enunciation. Miss Gaylord's sweet personality and total lack of affectation contributed much to the pleasure of hearing her sing. The aria from "Mignon," "Ye suis Titania," by Ambroise Thomas, was rendered with charming vivacity and a gaiety that reminded one of the songs of birds.—*Des Moines Review*.

One may be permitted to mention specially Miss Gaylord, who has not been heard here for some time, and whose first solo from Verdi's "Don Carlos" was enthusiastically encored. The response was "When Love Is Kind," which admirably suited the voice and style of the singer, and was very felicitously rendered.—*Toronto (Canada) Mail*.

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MAINE FESTIVAL.

THE reports from Bangor and Portland are to the effect that the Maine Festival held in those two cities last week and early this week was accepted by public and press not only as a pronounced success, but as the forerunner of a musical revival in that section of the Union.

Miss Lillian Blauvelt made the artistic success at Bangor with the "Hamlet" aria. Nordica, a Maine girl, had great receptions at Bangor and Portland. The other soloists were Dr. Carl E. Dufft, Mr. Evan Williams, Miss Grace Couch and others; the chorus being 750 strong.

Our special correspondent telegraphed yesterday: "Festival in Portland great success; large and enthusiastic audiences."

It should be stated that all this is due to the indefatigable energy, the strong personality and the reputation of W. R. Chapman, the New York musical conductor, to whom this whole musical enterprise owes its inception and successful termination. It was Mr. Chapman, also originally from Maine, who first suggested that the vocal elements of the many prosperous towns in that region were of a high order of intelligence, ready for utilization as choruses, and that it only needed a firm hand and a decisive action to amalgamate them into one great musical force. Few persons can appreciate the tremendous amount of work of the preparatory order it required to bring these elemental forces together as a unit. Mr. Chapman succeeded in all this, and his great work will find the necessary appreciation as a matter of course. The people of Maine are under the greatest obligations to W. R. Chapman.

BANGOR REPORT.

BANGOR, Me., October 17, 1897.

The first half of the Maine Musical Festival is over and there is but one verdict to render concerning it. It was a tremendous success. The croakers who have all along declared that such a festival could not be produced "Way Down East" have eternally been put to silence and confusion.

Of course the open question all along has been as to whether Maine singers could muster a chorus worthy to support of solo artists of such world-wide fame as those who were down on the program, and whether there was a sufficient degree of musical enthusiasm and interest in Maine to guarantee satisfactory financial returns for the big outlay necessary. Both questions have been answered.

The festival must be conceded to be the most pronounced success in the career of Mr. William R. Chapman as a musical director. When the results he has accomplished are carefully considered they seem almost marvelous. To begin with, there has been no attempt to form large choruses in Maine for many years. Musical enthusiasm when Mr. Chapman began his work here may be said to have been at a low ebb, and yet in a good deal less than a year two choruses of 750 voices each have been got together and drilled into a state of excellence that places them among the best that ever faced a conductor in this country.

This remarkable efficiency of the chorus is really the most significant feature of the festival. The magnificent orchestra and the famous vocal artists were of course a known quantity. Everybody knew what they could do. The uncertain factor was the chorus, and touching its work the comments of the distinguished visitors will be of interest to COURIER readers.

Madame Nordica repeatedly expressed herself as delighted with its tone, and declared it to be one of the finest she had ever sung with. Madame Blauvelt expressed the same opinion. Evan Williams said the work of the chorus was marvelously fine, and that he considered it one of the very best he had ever listened to. Gwylm Miles maintained that for artistic effect he had never heard the work of the chorus excelled. Hans Kronold, cello soloist, said the chorus sang with marvelous precision of attack and in wonderfully good time. The splendid performance hinted at in the foregoing comments can best be appreciated when it is considered that the various branches of the chorus in the various cities have been drilled under local conductors, and have had but one visit, as a rule, from Mr. Chapman, and the grand chorus had but one rehearsal under him before the rendering of the first program. As we have said before,

the result is the most signal triumph of Mr. Chapman's career.

A somewhat remarkable feature of the Bangor festival was the fact that with but one or two exceptions the programs for the various performances were carried through exactly as they were printed several months ago. Mrs. Antonia H. Sawyer was the only one of the soloists unable to take her part on account of illness, a serious disappointment both to herself and her many Maine friends.

Nordica delighted the largest audience ever assembled under a Maine roof. The evening of "Nordica Day" the vast auditorium, built through the enterprise of Bangor citizens, was thronged to the doors, fully 5,000 people being within its walls and an added audience of perhaps 2,000 more forming an outdoor overflow meeting around the building. The weather for the three days resembled that of August rather than October, and it was quite as comfortable outdoors as in. The windows had of course to be kept open continually, so that the outside audience, aside from the discomfort of standing, really had a good chance to enjoy the magnificent program.

The people outside would have been glad to get in, but the management kept the doors open as long as they considered it prudent to give up standing room.

The soloists were all very handsomely treated by the audience. Not one of them had a chance to retire after an appearance without being forced to return again and again. Madame Blauvelt received the warmest reception, and of the male artists Evan Williams received the most applause, with Gwylm Miles a close second.

At the closing of the festival Saturday evening the chorus, the orchestra and the soloists sat for a group picture, and as the giant frame of Williams was observed as he rose to leave the stage there arose a perfect tempest of calls for "Williams! Williams!" demanding of him a parting song. He responded with a lullaby that brought tears to many eyes, and then Mr. Miles was forced to follow, his voice ringing out in the final tones of the festival.

Director Chapman received an ovation at the close, and an almost equal tribute was paid Mrs. Chapman, whose strong executive hand has had no small part in guiding the festival to complete success.

Already steps have been taken looking to the formation of a Maine Festival Association, with the object of making the festival an annual affair in the Pine Tree State. The enterprise has a most flattering outlook.

The Eppinger Conservatory Concert.

THE faculty concert of the Eppinger Conservatory which was inadvertently postponed on account of the death of Mr. Louis Eppinger, brother of the director, from Saturday, October 9, will be held on Tuesday evening, October 26, at 8:15. Great preparations are being made to insure its success, and tickets may be obtained free of charge by application at the conservatory, 829 Lexington avenue, or from the business manager, Mr. R. Dahlander, Rooms 905 and 906, 874 Broadway.

The management deeply regrets the disappointment of the former occasion. It was impossible to notify everyone, but it is certain that those who attend the concert on the 26th will forget this disappointment, as the program promises to be highly artistic, but will be concluded at 10:30 P. M. in order to facilitate the arrangements of out of town guests. It is to be hoped that Mr. Eppinger upon this occasion may reap the reward of his great work and earnest purpose.

Eleanor Meredith in Denver.—Mme. Eleanor Meredith has been engaged for "The Messiah" performance of the Denver (Col.) Oratorio Society, in December, the fame of her excellence in this particular oratorio having preceded her. Mr. Remington Squire, her manager, is now arranging for several other dates in connection with this engagement.

Lydia Eustis.—Miss Lydia Eustis, daughter of Alain Eustis, and niece of our former ambassador to France of the same name, has decided to put her undoubted talent to professional use, and will, it is said, soon appear in public. Miss Eustis has studied in Paris with Saint-Saëns, Massenet, Ambroise Thomas and others, and has often sung there *en amateur* upon notable occasions. Last summer she sang at several private musicales in Newport, where her voice and method were greatly admired.

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Editors The Musical Courier:

IN reference to the paragraph at the close of Miss Fannie Edgar Thomas' interesting letter in a recent issue of your valuable paper, which reads as follows:

Pressing needs in Paris of—somebody to help American students who want to give concerts or be heard in the city; to dissuade them from doing it if unwise, to decide steps to take, and to see to securing audiences and getting up programs, &c.; somebody to open up means for practical acting in regular cast of students destined for opera who sing roles and cannot play them; somebody to open a normal course in teaching of French and music; somebody to make pupils acquainted with and interested in the art and beauty features of Paris, to which they remain strangers in the dormant classroom routine to which they are subjected; somebody to continue in large and practical manner the idea of the French conversation salon, to take the place of the inane English speaking tea circles which waste the precious time of Americans in Paris; somebody who will drill American pupils in sight reading; some means of uniting and concentrating musical endeavor so as to create superb musical illumination, in place of endless sputtering of "penny dips."

As president of reference of the American National Institute, in Paris, I cannot but congratulate our institution upon the generous indorsement and support accorded to it by THE MUSICAL COURIER, which was the first paper to recognize the value of this work as a public want and national benefaction—that has been circulated all over the musical world through your paper.

The American National Institute has received official recognition in France and the highest approbation in Rome, as well as official encouragement from our own Government. (Documents on file.)

FLORA ADAMS DARLING,

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NEW YORK, October 12, 1897.

Mr. Winfield Blake:

DEAR SIR—At the regular business meeting of the Professional Woman's League a resolution was presented and adopted to the effect:

"That we as a league approve the principles of the American Patriotic Musical League and pledge our moral support and co-operation to its work."

Very truly yours,

(Signed) SARA A. PALMER,
Corresponding Secretary P. W. L.

Mr. Winfield Blake:

DEAR SIR—In considering your national movement of a musical educational nature I am deeply impressed with the necessity of offering some further inducement to vocal students to prosecute their studies. It is a lamentable fact that so many finished artists find it difficult to turn their abilities to a profitable account, that their experience deters students from investing their time and money in cultivating their talents.

Parents look upon the musical ambitions of their children with disfavor, and if such conditions continue to prevail the occupation of the vocal teacher will eventually cease to exist. It therefore seems to me that all teachers should heartily support an effort that tends to place the musical profession on a less precarious footing. Incalculable influence for the bettering of the financial condition and social standing of the American musician can and should be accomplished by such a movement as you advocate.

The enterprise should be brought before every musical organization in this country and their co-operation solicited. Personally I shall take pleasure in presenting it to the American Guild of Organists, of which I am an officer, and the New York State Music Teachers' Association, of which I have the honor of being secretary and treasurer.

With best wishes for the success of your work, I am,

Yours truly,
(Signed) WALTER J. HALL,
Carnegie Hall.

THE H. W. GREENE STUDIOS,
487 Fifth Avenue,
NEW YORK, October 12, 1897.

Mr. Winfield Blake:

DEAR SIR—The most logical proof of one's interest in an educational scheme is his willingness to contribute toward its support. His contribution is sure to be followed by at least a definite mental attitude to the importance of the work. In other words, we can never be sure of a man's co-operation until he has placed a premium upon the same by paying for the privilege of exercising it. Thus your enrollment and subscription blank in the hands of teachers, artists and friends of the cause will do more toward strengthening your position and enlisting popular support and appreciation than anything else can do along the line of organization.

It seems to me that the only healthful growth along the line of the American Patriotic Musical League must radiate from its nucleus by the law of absorption. If the control and development of the operatic and orchestral plans are governed by those who are willing to back their interest with a fee, its attractiveness will sooner or later command the necessary and more generous support of the public. I will see to it that you have a list of twenty-five, with cash for the same, by November 1. Send additional blanks, please, also literature, to —, of Buffalo, N. Y. Have just written him of the work and sure that he will co-operate. Yours for the cause, H. W. GREENE,
President Music Teachers' National Association.

485 WEST THIRTY-FOURTH STREET,
NEW YORK, October 13, 1897.

Mr. Winfield Blake:

DEAR SIR—I feel very much honored in being asked to place my name among those who indorse the American

Patriotic Musical League, and I shall be glad to render any aid it may be in my power to extend to so magnificent a project. In my small way I have talked and written, trying to set forth the principles which you are the first to formulate in practical shape. I most sincerely hope the day will come when snobbery and toadyism to foreign art shall give way to some substantial recognition of our own splendid resources in music and the drama. Commercial jobbery and speculation must take their murderous fingers from the throat of our national art. I believe your League will effect that glorious result. With all good wishes,

Sincerely yours,

ALICE E. IVES.

[Miss Ives is the author of the successful plays "The Brooklyn Handicap" and "The Village Postmaster."—W. B.]

Mr. Winfield Blake:

DEAR SIR—I most heartily approve of your scheme. I am thoroughly American and believe our musicians can produce as good results as those from any country if our people could only divest themselves of the desire to ape foreign styles, customs, nobility (?), &c.

Sincerely yours, A. G. C. SMITH,
County Superintendent of Schools, Media, Pa.

40 FIFTH AVENUE, NEW YORK, October 1, 1897.

Mr. Winfield Blake:

DEAR SIR—Have been following the development of the American Patriotic Musical League with intense interest, and, while I heartily indorse your views and projects in every particular, I wish to attract your attention to one issue upon which you have not enlarged, viz., the practice of conservatories, music schools and private individuals in engaging foreign (frequently incompetent) music teachers. This should not be. There is no branch of music whatsoever the instruction of which cannot be entrusted to some American, and it is but fair that in any and all cases the American should have the preference. The public should be educated to realize that Mr. (not Professor) Smith of the United States may be quite as learned a man as Herr Schmidt of Germany, M. Forgeron of France, or Sig. Fabbro of Italy.

Wishing you well, and assuring you of whatever support, both moral and financial, I may be able to render, believe me, dear sir,

Most sincerely yours,

CLARA A. KORN,
Chairman Committee on Art, M. T. N. A.; Auditor of Accounts, National Federation of Women's Musical Clubs; Teacher of Counterpoint and Fugue, National Conservatory.

Fidicinia Orchestra.—The Fidicinia Orchestra, under the direction of Louis Melcher, gave a concert in Behr Hall, Fifth Avenue, yesterday afternoon. The orchestra is constructed of first and second violin, viola, cello, bass, flute, two first zithers, two second zithers and a concert autoharp.

E. Ellsworth Giles' Laurels.—That this fine tenor voice is much admired up the State is evident from a cursory perusal of the press notices following. Mr. Giles is tenor of Dr. Behrend's Church in Brooklyn:

The house was crowded last Wednesday evening with a music loving audience, which listened to a program rendered by an array of artists the equal of which has seldom been heard in this section. Mr. E. Ellsworth Giles on his initial appearance was heartily applauded. Mr. Giles' voice, always good, was marvelous that night in its sweetness and purity, and shows the effect of its constant training.—*The Oneonta Spy*.

Whatever hopes of success Mr. E. Ellsworth Giles had before his concert commenced must have been fully realized last night. A larger or more brilliant audience he could not have had, and the reception given to him and his assistants was hearty and sincere. But, better than this, his success was well deserved. Mr. Giles delighted his audience, and of course received an encore. He sang "Tis All That I Can Say" and "My Queen" (by special request), and a duet with Miss Hike, from "I Masnadieri." He was in excellent voice, and his enunciation was perfect.—*The Otsego Democrat*.

Mr. E. Ellsworth Giles was in fine voice and received the unstinted applause of his audience. His numbers included Bohm's "Still as the Night" and Hawley's "Because I Love You, Dear," and were rendered in an extremely expressive manner. Mr. Giles' voice being an eminently pleasing one. He has already been taken into high favor by Richfield audiences. The orchestral numbers were of the usual high order.—*Richfield Springs Daily*.

Barron Berthald in England.

FATE is not at all niggardly in bestowing laurels upon the young tenor, Barron Berthald. His musical achievements in England, where he is now with the Carl Rosa Opera Company, are spoken of in the most glowing terms. Evidently he has equaled, if not surpassed, his excellent record here. This praise is all deserved, we know, for since his sudden spring into public favor, by singing at half an hour's notice the role of Lohengrin in Boston, he has gone on steadily and studiously perfecting himself in the difficult Wagnerian roles he is so well fitted to sustain.

The main elements of success were given Mr. Berthald by nature—a fine physique, a dramatic temperament and a voice, a true natural voice, equal to all demands, even in the most trying scenes of opera; yet these in themselves are of comparatively small immediate value without that constant development which in the case of Mr. Berthald has been most admirably shown in constantly enlarging his repertory. When singing with Damrosch he had studied sixty-five German, French and Italian operas, without counting Wagner operas.

Siegfried in English, and with so admirable an interpretation as Mr. Berthald is capable of giving, must be a welcome sight to gods and men. And it will probably be a welcome sight to Londoners before very long, judging from reports. The press notices below give some idea of the interest Mr. Berthald awakened in this most exacting part:

The great success of the evening was Siegfried, and Mr. Barron Berthald is to be heartily congratulated on a genuine triumph; indeed his performance would be difficult to improve upon, even in the home of Wagner, Bayreuth itself. He not only sang well, and his voice seems peculiarly suited to the trying Wagner music, but he acted as well as he sang, a combination exceedingly rare nowadays.—*Manchester Courier*.

Upon Barron Berthald as Siegfried the vocal burden of the opera lay, and this accomplished tenor, looking as ideal as possible, was eminently successful. He sang with fervor and expression, and acted with conspicuous ability, and seemingly reveled in a role that calls for the highest attainments. His vigorous rendering of the song at the forge roused the greatest enthusiasm, and in the subdued forest scene, when he sings persuasively to the bird, he was equally appreciated.—*Manchester Sunday Chronicle*.

A performance was achieved last night which, it may be hoped, revealed the beauties of the work to a large and attentive audience. Mr. Barron Berthald gave an interpretation of the title part. In personal appearance he is remarkably well suited to the part, and he sang and acted through all three acts with evident enthusiasm. His musical delivery was distinctly fine throughout one of the longest and most trying parts that ever has to be undertaken by a tenor vocalist, and he seemed equally at home in the smithy, in the forest and on the summit of the "Brühnildenstein." Perhaps his finest passage was the forging of the sword, which he performed in no perfunctory manner, but with a sort of busy and impetuous concentration that was extremely telling. The first of the "Schmiedelieder," or songs of the smithy, called forth a spontaneous burst of applause—as well it might.—*Manchester Guardian*.

Mr. Barron Berthald as Siegfried sang the difficult and exhaustive score with grand success.—*Manchester Evening Mail*.

The heaviest part naturally falls to Siegfried. This was assumed by Mr. Barron Berthald with conspicuous success. His interpretation was quite the finest performance he has given in Manchester. Admirably suited physically to the role of the fearless hero, he was always a picturesque figure on the stage. Furthermore he made use of all the dramatic possibilities, playing with a freedom which indicated that the part had been studied with enthusiasm. His singing, too, was admirable. He went through the most trying music without a falter. Particularly did he shine in the fine forging song in the first act.—*Manchester Evening Chronicle*.

Mme. Marcella Sembrich's Arrival.—Madame Sembrich, who arrived by the Normannia, presents herself this season under a new vocal aspect, that of a lyric-dramatic soprano. She says she has prepared the Wagnerian roles of Elsa and Eva. She has also added to her repertory several other new roles—Manon, Margherita and Juliet. As Madame Sembrich has also an extensive song repertory of French and German classics she expects to give song recitals in New York after her return from her concert tour. Her first concert here will be given at the Metropolitan Opera House, October 20.

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ROCHESTER.

918 GRANITE BUILDING,
ROCHESTER, N. Y., September 30, 1897.

It is with great satisfaction that I find the musical outlook in Rochester so encouraging; still, the Church can hardly be called the patron of art, as some of the church choirs have never heard of Schumann's first maxim: "The cultivation of the ear is of the greatest importance." It is not very artistic to sing out of tune.

However, hope is the *haupte* motif in religion, so let us look hopefully toward the Christmas season, when from these same choirs will burst forth exultant music, assisted by small bands, made up of piano, cornet, violin and possibly the cello.

Mrs. Frank J. Fischer's series of organ recitals will be an interesting feature in October. Mrs. Fischer is the First Presbyterian Church organist, and a woman of unusual musical intelligence; she is to be congratulated on her happy arrangement of programs. One never hears dull, uninteresting compositions at her recitals.

We are to hear Guilmant, the great organist, this winter, through the efforts of Mrs. Fischer and others.

A newcomer among us is Fräulein Vera Ress, niece of Louise Ress, now in Berlin. Louise Ress is the teacher of Fräulein Hiedler, of the Royal Opera in Berlin, of whom Mr. Floersheim often speaks in the highest praise.

Vera Ress came to Rochester last autumn from Wells College, where she was for three years at the head of the vocal department. We ought to give her a warm welcome, for she is needed here as a thoroughly capable, conscientious teacher.

Several years ago chamber music was received with no appreciation whatever, but thanks to the untiring efforts of the Rochester String Quartet. Ludwig Schenck at the head, we have every winter a series of first-class concerts. The members of the quartet are: Ludwig Schenck, first violin; Otto Malm, second violin; Frank Davidson, viola; Ernst Mahr, violoncello. The first of this season's concerts will be given some time in November.

I heard one of Mrs. R. W. Bellamy's pupils sing the other day. He is Mr. Schumacher, with a baritone voice of rich quality. Mr. Schumacher is connected with one of our best choirs—the Third Presbyterian.

The Ladies' Tuesday Musicale has been a great educator in years past, but a scheme is on foot which if carried out will result in an affair of aristocratic nonsense. The idea is to have the membership limited to fifty active members with study recitals once in two weeks. Heretofore there has been an associate membership of about 200, whose chief work was to criticize the active fifty's work, and to furnish funds for the society. It was possible to bring artists to Rochester with these same funds, and such lecturers as Mr. Krebbs, who was here last winter. With an active membership of fifty and no public work at all the city will gain nothing, and the benefit to themselves will be small.

Victor Baillard, a Powers Pupil.—Mr. Baillard has a studio Mondays and Thursdays in Carnegie Hall.

Philharmonic Society.—On and after October 25 new subscribers may send their applications to Carnegie Hall. The eight public rehearsals and eight concerts will be directed by Anton Seidl.

Sieveking.—The great Dutch pianist, Sieveking, sailed from Europe on the *Lucania* Saturday, October 16, and is expected to arrive in New York Friday of this week. Sieveking will tour America, Canada and Mexico this season. His first engagement is with the Seidl Society, Brooklyn, on Friday evening, November 5. It is understood he will play a new concerto, to be heard in America for the first time.

A Virgil Pupil.—Miss Florence Traub, the talented young concert pianist of the Virgil Piano School of this city, gave a recital in Germain Hall, Albany, N. Y., on Monday evening, October 11. The program was difficult, but most interesting and well adapted to display the technique of the young artist. The audience was large and enthusiastic, and at the close of the concert a great number remained to congratulate Miss Traub on her remarkable success.

Musical Items.

Kathrin Hilke in St. Louis.—Miss Kathrin Hilke has been engaged for the soprano role in Verdi's "Requiem," which is to be presented by the Choral Symphony Society of St. Louis in its first concert this season, November 24 and 25. Miss Hilke's success in this role in Pittsburgh last year is still remembered in the West.

Symphony Society.—Subscriptions may now be placed for the five afternoon and five evening concerts. The first concert is announced to take place November 5 and 6. The remaining dates are November 26, 27; January 21, 22; February 11, 12; April 7, 9. Soloists: Melba, Trebelli, Ysaye, Bispham and Marteau. Walter Damrosch, conductor.

Louis Adolphe Coerne at Columbus, Ohio.—Mr. Coerne, who has accepted the position of organist and choirmaster at Trinity Episcopal Church, has been cordially welcomed to his new position. Before going to Columbus Mr. Coerne was director of the Buffalo Liedertafel and organist and choir director of the Church of the Messiah in Buffalo.

Expensive Luxury.—The Astoria Hotel Seidl concerts, twelve in number, which Mr. Carl Lowenstein has arranged for, will begin Thursday, November 9, and will take place every alternate Thursday thereafter. Each concert, it is said, will cost \$3,000, and only those may attend who can pay \$60 for the complete series. No single tickets can be procured.

Innes' Band.—Innes, the concert bandmaster, is in Europe. He closed a highly successful summer season in Baltimore October 1. His engagements included two months at the Tennessee Centennial, six weeks at Washington Park, near Philadelphia, and eight days at Electric Park Casino, on the outskirts of Baltimore. Mr. Innes will not make his usual fall tour with his band this year for several reasons. First, he wanted a rest and this was his only opportunity, as he begins a winter tour in February, opening in Philadelphia, thence goes to Baltimore and the West and South. He will have no chance for rest from then on for more than a year, as his winter tour will not close until his summer business begins, and he is already booked for thirty weeks following the close of next summer's business.

Innes will be engaged in Baltimore under delightful auspices. It is a festival arranged by the famous "Garlands," a society which supports a local orchestra of seventy pieces, and of which Chas. L. Reitz, a universally popular Baltimorean, is the conductor. Innes' band of fifty pieces is to play in conjunction with this orchestra, making 120 musicians in all. Besides, there is to be a chorus of 500 voices. The festival is to take place in Music Hall early in February.

Clementine Sheldon-Hess, the Soprano.—Just a year ago Mrs. Hess returned from an extended course of study with Delle Sedie, and soon after her return she received the appended letter from the famous teacher:

PARIS, 80 RUE DE ST. PETERSBOURG, 1
October 12, 1896.

My Dear Madame Sheldon:

MY CHARMING PUPIL—I keep a very agreeable remembrance of your high talent, your regular attendance to study as well as your charming voice. I hope that in the midst of your engagements, which are sure to be numerous, you will find time to continually follow the precepts of the good school of singing, as by these means you will be constantly progressing and finally reach the fulfillment

of your desires and the highest notch of artistic excellence. I send you by post a photo according to my promise.

With sincere affection, E. DELLE SEDIE.

We also herewith append several press notices of recent date:

Clementine Sheldon then sang "Sognal." Her rendition of the extremely difficult passages was perfect. Miss Sheldon has a remarkably sweet and pleasing voice, which shows much diligent and careful training. She also responded to an encore.—*Binghamton Herald.*

When Miss Sheldon appeared for the first time in the evening she sang that beautiful song by Gounod, "Me Viola Seule Enfin." Miss Sheldon possesses a voice of rare quality, and while not powerful, has that purity and perfection of tone that carries it above all other voices when she sings in a chorus. But when she sang alone she carried her rapturous audience spellbound by the wonderful register she possesses and the sweetness and perfect control of her voice. She sang difficult runs in a manner that showed her ability, and the rounds of applause and the encores she received showed how her singing was appreciated by the large audience. Each time she sang she was recalled to answer to the encores, which she did by singing some sweet, effective little melodies.

The duet by Miss Sheldon and Mr. Hess was a very difficult selection and elicited round after round of applause from the enthusiastic listeners.—*Waverly (N. Y.) Advocate.*

Church Music in Rome.—The question of the character of the music to be performed in religious services has again come to the front for discussion. At the recent congresses held at Venice, Milan and other places a strong feeling has been expressed that the time has come for a return to true church music, that is to say, to the Gregorian chant and to the compositions of Palestrina and his school. The "Congregation of Rites" has several times revised the rules which regulate religious services and the music by which those services are accompanied. But in spite of all the efforts of this body during a considerable period the opposition to any reform presented by the rectors and chapters of the basilicas and churches of Rome, and above all by the kapellmeisters, who are influenced by the musical art of the decadence, has been so strong that all the directions of the "Congregation of Rites" have been of no avail.

Some five years ago a writer in the *Civiltà Cattolica*, the famous Jesuit review, one Father de Santi, who is perfectly *au courant* in everything relating to musical criticism, led a vigorous campaign against all the ecclesiastical music of Rome, not even excepting the Pope's Chapel. He wrote with so much spirit and in so lively a style that the kapellmeisters of the basilicas, the organists and the singers, attacked in their own strongholds, besought the intervention of the superior authority. They demanded that silence might be imposed upon a disputant so bold as to suppose that he could raise his voice against an integral part of the ecclesiastical organization of Rome, which had resisted so many efforts of others, including Liszt, who, in the time of Cardinal Antonelli, failed in all his labors to regenerate the religious music in the Roman churches.

Father de Santi was accordingly expelled from the Eternal City, and the *Civiltà Cattolica* ceased to write about music. When, at a later period, the fiery Jesuit obtained permission to return to Rome, to his rooms in the Via Rispetta, it was on the condition that he should neither write nor dispute upon musical matters, nor enter the places where the music of the mass was being taught or practiced.—*London Standard's Rome correspondence.*

Saidée Estelle Kaiser.—Miss Saidée Estelle Kaiser, the young soprano, and Louis Blumenberg, the violoncellist, appeared in conjunction with Constantin von Sternberg, the pianist, in Wilkesbarre, Pa., October 19.

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CINCINNATI, October 9, 1897.

THE board of directors of the Ladies' Musical Club have organized for work for the coming season. The plans offer great attraction, combining both system and variety. The programs of the Ladies' Musical Club, of Cincinnati, will compare favorably with those of musical clubs throughout the country and, in fact, they stand foremost for high grade and general excellence.

The ladies constituting the board this year are a sufficient guarantee for the continued success of the club. They are: Miss Emma L. Roedter, president; Miss Jessie B. Broekhaven, first vice-president; Miss Amy Kofler, second vice-president; Miss Jeanette Freiberg, secretary; Miss Anna Coan, assistant secretary; Miss F. M. Stowe, treasurer; Mrs. Albert H. Chatfield, Mrs. William H. Taft, Miss Helen Hinkle and Mrs. Charles W. Dodd.

* * *

Mr. Van der Stucken was gracefully complimented on his return to the college. His desk was decked with a beautiful floral design in miniature of the ship Columbia, on which he sailed from Hamburg September 16. The gift was the handiwork of its donor, Mr. Max Rudolph. The dean has set himself to work with his usual energy. The college chorus and orchestra class will be organized at once, and it is the intention to admit a limited number of pupils not regularly enrolled at the college.

The Orchestra Association hold several meetings in furtherance of the series of concerts during the coming season. The subscription list is filling up and the prospects are bright financially. The following solo talent has been definitely engaged: Ysaye, Gadske, Burmeister, Gérardy, Plançon, Jacoby and Siloti. Three dates were left open, and they will probably be filled with Signor Gorno, Henri Marteau and Fannie Bloomfield-Zeisler.

The Cincinnati Symphony Orchestra, under the direction of Mr. Van der Stucken, has been engaged for a concert to be given on the evening of December 30, at Delaware, Ohio, on the occasion of the annual meeting of the Ohio Music Teachers' Association. The concert will be given in the beautiful Gray chapel of the Ohio Wesleyan University.

The local début of the new teachers in the faculty of the College of Music. Mr. Paul Haase and Eduard Ebert-Buchheim, has been arranged for the evening of October 16, in the Odeon. Mr. Haase has a very fine personality, and aside from his art claims is a very handsome man. He was for many years the principal vocal teacher at the Grand Ducal Conservatory in Karlsruhe. Previously he conducted a singing school of his own at Rotterdam. Here for three years he was a prominent figure on the operatic stage, singing with success in such roles as Wolfram in "Tannhäuser," Count di Luna in "Il Trovatore," Hans Heilig; the Count in "The Marriage of Figaro," in "Das Nachtlager von Granada," "Trompeter von Säckingen," &c. Among his distinguished pupils may be mentioned the following: Marie Lüning, contralto; Pauline Manifarges, contralto; Anton von Rooy, basso, who as Wotan achieved a veritable triumph at the last Bayreuth Festival.

Several of Mr. Haase's pupils have been brought out in grand opera in Rotterdam, among them the following: Marie Penning, first soprano; Jean Ledebur, contralto; Cornelius Bakkes, tenor. Mr. Haase has a record of twenty years behind him as a teacher. During his career he has had the advantage of an intimate acquaintance with Rubinstein, Brahms, Theo. Gouvy, Gernsheim, Max Bruch, Heinrich Hoffmann, George Vierling, Pietro Mascagni. His early teachers at the Royal High School in Berlin were Adolphe Schultze and Felix Schmidt.

Mr. Van der Stucken has been re-engaged as the musical director of the Indianapolis May Festival, which will probably be given next year.

At a meeting of the Saengerfest Executive Committee, making preparations for the golden jubilee of the North American Saengerbund, to be held in this city in 1899, Mr. Louis Ehrgott was unanimously elected musical director of the fest, his salary being fixed at \$3,000. Mr. Ehrgott has long been identified with the German singing societies in this city. For several years he was director of the Liederkrantz. Then he became director of the United Singers, an aggregation of several singing socie-

ties, numbering some 600 voices. He was for a long time the accompanist for the May Festival chorus and has held the same position for many years for the Apollo Club. The music committee recommended that the musical portion of the Saengerfest consist of five concerts, three evening and two afternoon concerts, and that the opening concert be on the last Wednesday of June, 1899.

Among the well-known violin teachers who in their quiet, effectual way have been contributing to solid musical progress in this city is Prof. B. Ebann. His pupils, many of them honored to-day as teachers and performers, will best speak for him. He will give a students' concert on Friday evening, October 15, in which the following will participate: Miss Charlotte Mitchell, Miss Mabel Wells, Miss Sara Greenebaum, Miss Lilly Groene, William Wrigley, Louis Lehman, Emil Ebann and Erich Bacharach.

Dr. N. J. Elsenheimer is having remarkable success with the Academy of Music which he has established in the Pike Building. He has organized a sight reading class in Smith & Nixon's Hall.

Messrs Werthner and Hahn have started the year with fair success at the Walnut Hills High School. They have added to their faculty Mrs. Anna Spanuth, late of New York, who will have charge of the vocal department.

Mr. H. G. Andrés, the genial pianist of this city, is preparing the program for a series of recitals, which will begin in Levassor Hall. He recently completed an excellent musical work for the Hebrew ritual.

Professor Granniger has announced a decided novelty for the first Orpheus Club concert, on the evening of December 2, in "Defiance," by Carl Attenhofer, one of the leading modern German composers. It is a composition of great merit, and consists of baritone solo and chorus. Another of no less merit is "In the Morning," by O. Ludolfs. This consists of tenor solo, baritone solo and chorus. Several excellent voices have been added to the actual membership of the club this season.

J. A. HOMAN.

Negro Melodies.

ROBERT STUART PIGOTT deserves more than the brief notice that was made of his studies of negro melodies. He is doing an interesting and it may be a valuable work, for it has a direct bearing upon such compositions as the "American" symphony quartet and quintet of Dr. Antonin Dvorák. The absolute truth of this statement will be recognized when Mr. Pigott is quoted to the effect that the themes of the second movement (largetto) of the "New World" symphony were given to Dr. Dvorák by James Creelman, the newspaper correspondent, who got them of Mr. Pigott. The original rough draft of the symphony, says Mr. Pigott, is now in possession of Mr. Creelman.

It is instructive to note how Mr. Pigott obtained these negro melodies. While his home was in Atlanta, Ga., he had the advantage of intimate acquaintance with Joel Chandler Harris, Frank Stanton and other bright men who help make up the most intellectual of Southern journals, the *Atlanta Constitution*. With them, but especially with the creator of "Uncle Remus," Mr. Pigott traveled far and wide in the South, studying the folksongs and folklore of the negroes. Once at least they collected material for an operetta. Not unnaturally, the songs and stories of the negroes vary in character with the change of locality. The negroes of the Coast have folksongs and folklore of their own, quite different from those of the black people of the interior. As to the origin of either Mr. Pigott and his coadjutors learned little or nothing. They sought out some of the few negroes who were born outside of the country and questioned them, but, as might be imagined, the invariable answer was, "Dunno, sah, always sung 'em jess so." The negro has a faculty for imitation, and he has picked up bits of melody and song, nobody can tell where, and has adapted them to his own use and modified them by his own feeling. In many instances surely they are not original with him. Mr. Pigott, for example, sings an old cuckoo song, a lullaby, found among the negroes of a section of country to which the cuckoo is absolutely unknown.

Mr. Pigott says that substantially the negroes have only two varieties of song, the chant and the lullaby. Strictly speaking, they have no love songs. Except among the small class of educated blacks, the sexual relation is not one of sentiment, but of instinct. Mr. Pigott, moreover, denies that the negroes are musical. They are, however, impressionable and emotionable to a high degree. Practically they have no scale. Dr. Dvorák gives them the five note or so called Scotch scale, but Mr. Pigott seems to think that few of the blacks have developed a scale even as far as that. In camp meeting, or more often in the "bush meetings," at evening the negroes excite themselves to a pitch of actual frenzy, and then some one of them starts a sort of chant. It is a kind of recitative, more or less rhythmical, but characterized especially by the fervid strenuous utterance of sustained notes, with varying dynamic intensity and rapidity. Here

is the prototype of some of the published Fisk University Jubilee songs.

Judging from the examples given by Mr. Pigott, the lullaby is apt to call for a more complete scale than the chant, but the actual melody is still very primitive. The emotional force seems to be expended chiefly in accelerating passages, followed by the caressing and crooning of a single long note, connected by a slur with the next. There is a certain rhythm or rather "swing," both in the chant and in the lullaby, but Mr. Pigott says the negroes have only a vague conception of rhythm as understood in modern music. It does not appeal to them strongly. In their own songs they do not long maintain a given rhythm, but abruptly break away from it and change to something else. The true negro songs seem to be erratic and capricious.

The more the blacks mingle with the whites, and the greater their education and their experience of the world, the more varied and organic their songs become. A sort of hothouse growth ensues. Certain harmonies and melodic progressions appeal to these people as if with the strength of affection, and they use them over and over again in their songs. From such artificially stimulated musical activity spring the Fiske jubilee songs and their kindred. They are typical of the race in a certain degree, but they are rather the outgrowth of the old plantation songs than the songs themselves. They are artificially cultivated—a hothouse growth.

Mr. Pigott has an effective way of singing a bit of true negro melody and a portion of a white man's imitation "negro song," in order to show the radical difference between them, both in melody and in feeling. Then he sings a song of his own composition, to show how the spirit of the negro song may be translated into the dialect of modern music and modeled after modern forms. To do this he has not scrupled to write love songs, though he says there are no negro love songs properly so-called, and the lullaby must be altered to fit the sentiment. Speaking of such songs as "Alabama Coon," Mr. Pigott says they present no picture of real negro life and express no sentiment known to the negroes of the field. He sang the "Alabama Coon" to show that by exaggerating the written melody at certain points it could be made to suggest the true negro lullaby, though somewhat remotely, and even then the original melody was at times barely recognizable. Moreover, the negro never did such things as are expressed in the verse.

When asked for an opinion as to the suggestiveness of Dr. Dvorák's negro symphony, quartet and quintet Mr. Pigott said that to his mind the most reflective and characteristic of all was the second movement of the symphony, for which (as before noted) he had furnished the leading motives, though this fact was probably unknown to the composer, who had received the melodies from Mr. Creelman. It is very difficult, says Mr. Pigott, to catch the true spirit of negro melody. In Mr. Pigott's house Victor Herbert wrote much of the score of "The Wizard of the Nile," and at the same time he was studying negro music, but without any tangible results. At his New York home Mr. Pigott intends to continue his general musical study, and hopes for the co-operation of Dvorák. The exploitation of negro music is his aim, and he has the authority of Dvorák to guarantee the legitimacy of the field of labor that lies open to him. He sings German or English songs well, but his negro reproductions are of especial and singular interest. He is full of folklore as of music, and his stories and descriptions in negro dialect are quaint and humorous in the extreme.—*Worcester Daily Spy*.

The Festival Quartet.—The Festival Quartet's concerts, which were given in many of our leading cities last season by four well-known New York soloists, including either Miss Kathrin Hilke or Mme. Eleanore Meredith, as soprano; Miss Mary Louise Clary, as contralto; J. H. McKinley, tenor, and Dr. Carl E. Dufft, basso, will be continued this year. These artists will appear together for the first time this season in Bloomfield, N. J., October 25.

Emanuel Schmauck.—The services at the Evangelical Lutheran Church of the Holy Trinity are always interesting to music lovers, but the service next Sunday evening will be of more than ordinary interest, presenting under Mr. Schmauck's direction the Fifty-fourth Psalm, composed by Mr. Schmauck, a cantata, "The Rainbow of Peace," by Thomas Adams, and an anthem, "Praise Waiteth for Thee," by Sebastian Somers.



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CHARLES A. DANA.

ON Sunday last there died on Long Island the greatest of American newspaper editors, Charles Anderson Dana, in his seventy-eighth year. If "the whole world is the tomb of illustrious men," the best memorial of Mr. Dana is the newspaper press of America to-day, for his influence was all-powerful in the art and science of newspaper editing.

In his long public career nothing is more remarkable, in a review of Mr. Dana's life, than the various phases through which it passed. No one could have foreseen in the Milton of "L'Allegro" and "Comus" the future author of "Paradise Lost," still less the Cromwellian Secretary of Foreign Affairs and the bitterest of all bitter controversialists. Nor would anyone, we think, have foreseen that the young man who, after leaving Harvard, joined the Phalanstery at Brook Farm, that the young man who shared with Margaret Fuller, George Ripley, Nathaniel Hawthorne, G. W. Curtis and others in the communal life of that most remarkable society would become Assistant Secretary of War in the very crisis of the nation's fate, and die as editor of the most pugnacious journal on this continent. He learned much in that society for "Agriculture and Education"—he managed, we believe, the pomological department, and a literary paper, *The Harbinger*—and his gardens at Dorosis and the *Sun* show how valuable those lessons were. In such a fraternity the young Dana must have learned other lessons too—the lessons of self-sacrificing devotion to a great and noble idea, for great and noble was the idea, however impracticable it might be.

In 1847 he joined the staff of the *Tribune* in this city, to which an old comrade and friend of his Brook Farm days, George A. Ripley, was attached, and in his capacity of an editor on that paper he first demonstrated his remarkable executive ability, his keen insight as to what was news, his skill in presenting those items of news in the best and most forcible manner to subserve the line of policy of the paper and his capacity as a writer. Brook Farm may be credited with inspiring his anti-slavery sentiments, but there was little between the youthful poet of Brook Farm and the writer of slashing editorials in New York. The original bent of his genius was gaining the mastery, and henceforth he was a "newspaper man" in all that the term implies. Not that he forgot or neglected his literature, for during these years of journalistic work he prepared and published his "Household Book of Poetry," and with Dr. Ripley edited *The American Cyclopaedia*, still working as in the line of old Brook Farm days for the community, not for a cultivated or scientific few.

Mr. Dana's views on the great question of the day, and on the conduct of the war, led to his nomination in 1862 to the post of Assistant Secretary of War. The Secretary, Mr. Stanton, recognized at once the newspaper faculty of his subordinate, his eye for news that was real news, and his accuracy and succinctness in reporting occurrences that passed under his own observation. He was consequently dispatched to the army in the front, to discharge functions such as those of the Venetian *Provveditori* who accompanied the armies of that republic. In this ungrateful position he was at Vicksburg, at Chattanooga, at Nashville, at Spottsylvania, through all the campaign of 1864, sending daily or hourly dispatches to Washington. Of these dispatches a contemporary wrote: "They are distinguished by common sense, clear perception, direct and fearless statement, and utter lack of respect for foolish or unnecessary routine, constituting what is unquestionably the most important work of reporting ever done by any newspaper man."

When the war ended Mr. Dana returned to journalism, and, after a short and unfortunate experience in Chicago, became one of the proprietors and the editor of the *Sun*, of New York, then a kind of a semi-religious character, with neither a financial nor popular success. On January 17, 1868, Mr. Dana took control of the paper at its present quarters, the old Tammany Hall, and from that date its history cannot be dissociated from American politics and political strife. It has always been an aggressive, fighting paper, hitting hard blows, sometimes, perhaps, not too careful to avoid "a foul," never overlooking the weak points in the campaign he was conducting, or in the strategy of his opponents, ever skillful in detecting the weak points in the armor of the adversary's champion. No detail was ever neglected. In the Tilden campaign and onward every paragraph, from a double headed editorial to an item in the smallest type, or a joke clipped from some Western paper, had a bear-

ing on the battle that was being waged. In everything the paper was dominated by his powerful personality.

That the editor of such a journal should make many bitter enemies was inevitable. His knowledge of politics, both the face and the back of the cards, was incredibly extensive, and he always had a shot left in his locker when the enemy's ammunition was expended. Like Milton, he had a good deal of the Italian of the Renaissance in his composition. He was a widely read scholar, a cultured lover of art, possessed of a fund of dry humor, and a cynical temper that sometimes passed into *brutalité*, and that beyond peradventure weakened his influence. To quote an old remark, "There was more cussedness to the square inch in Dana than in any other man." So it often seemed to the readers of the *Sun*, who could not separate the artist from his productions. Those who knew him in private life describe him as a charming host, an entertaining companion, kind, generous and genial, and artistic in all his tastes.

It will be long before we see again his like as an editor.

HEINE AND THE SHRIEKING SISTERHOOD.

Nodum in scirpo insanus facessere volgus.

ONCE more those blessed Brooklyn women who capitalize themselves into the Kings County Woman's Christian Temperance Union are busily searching for hen's teeth.

It was only a few weeks ago that their humorsome predominance was exposed in a shrill, feminine outcry against the "Bacchante" of MacMonies. And now they are whinnying like startled fillies at the possibility of the Heine fountain being set up in Prospect Park.

They argue, shrilly, as befits Temperate, United, Kings County Women that:

- (1) "Prospect Park certainly reflects the smile of God."
- (2) "Modesty is one of the greatest safeguards to virtue."
- (3) The Heine fountain is "conducive of (*sic*) the moral degradation of the American people."

* * *

Lest there should be the slightest distortion of their protest we give, in all its picturesque beauty, the document issued by the Temperate and Christian and United and Kings Countied Women aforesaid:

"We have learned from the press that you have been approached by certain persons relative to the placing in our beautiful Prospect Park, which certainly reflects the smile of God, a fountain whose influence upon the moral natures of the young who would gaze upon it would not tend to inspire them with that modesty which is one of the greatest safeguards to virtue, and a people void of virtue is worse than dead. We are further informed that the city of Berlin refused to erect this 'Heine' fountain on account of its immodest suggestiveness. Brooklyn people claim to be at least as pure as the citizens of Berlin.

"We therefore, in behalf of the children of Brooklyn, implore you to refuse this fountain and protest against the further importation of vulgar exhibits as conducive of the moral degradation of the American people."

The happy recipient of this thundering protest was Mr. Dettmer, Park Commissioner of Brooklyn.

* * *

It was Heine, this brave Heine, who said:

"We can assert with pride that it is only on German soil that fools of

Titanic height can shoot up, of whom a superficial, early-stunted French fool has no conception. Germany alone produces these colossi of folly, whose belled caps reach to the heavens, and rejoice the stars with their tinkling."

* * *

But he knew not Brooklyn; perhaps now that he wanders—a poor, forked shade—in some pleasant Elysium, he wishes he had reserved that description for Brooklyn.

Just why the women of Brooklyn should exceed their sisters of New York and Boston in the stridency and fritinancy of their folly is not quite apparent. Perhaps the snaffle bit is less in use there.

* * *

To discuss seriously this protest would be to fly in the face of the Biblical injunction against answering the fool according to his folly. How should one reason of art and beauty, of comely behavior and womanly reserve with these good dames? The flop of their loose shoes is heard on public platforms; but why should we answer the flop of loose shoes? They cant with nause us insistence of virtue—by which they mean not manly living, self-sacrifice and honor, but merely one of the conventions of feminine good behavior. With wretched, irreligious hypocrisy they drag in the Almighty God, Maker of Heaven and Earth, to bolster up their shrill, nasal protest to "Park Commissioner Dettmer." It sickens the soul of one who is reverent, God-fearing and chaste.

* * *

It was Heine, this brave Heine, who pointed out that the Berliners are moral—for they sit in snow up to the waist; but there is, God be praised, another morality. There is a morality other than that of the defeminized woman who cants of God—and puts up her petitions to Park Commissioner Dettmer.

Fortunately this Park Commissioner seems to be a sensible man and has paid no attention to these shrill imprecations. It would be indeed unfortunate were matters of public importance to be decided by unwomanly woman, who are as blind to the exquisite beauty and sanctity of the moral law as they are ignorant of the beauty and sanctity of art.

Said Saint Paul: "Let the women learn in silence with all subjection. But I suffer not a woman to teach nor to usurp authority over the man, but to be in silence."

These Christian women of Brooklyn should revere the apostolic authority; these temperate dames should be temperate in speech.

* * *

The unbridled folly of the women whose loose shoes flop round these boroughs is no new theme; at this moment we are more particularly concerned to notice one reason given for a refusal of the Heine fountain—that Berlin would have none of it and therefore (mark the feminine logic!) it is "immoral."

It is true that Berlin refused to erect this fountain, but why?

Because it was immoral?

By no means.

Wholly and solely because it was a Heine fountain—because it was to be a monument to Heine the Jew. Heine the mocker of all things German, Heine the Frenchified Jew. In Berlin the reason was valid. There is no reason why the Berliners, chilled morally to the waist line, should honor him who scoffed at them and scourged them. No; nor is there any reason why the Berliners, who are bred up on anti-Semitism, should do public honor to Heine the Jew. All race prejudice is irrational, but the Berliners certainly acted reasonably enough. They refused the fountain because they did not intend to honor Heine and his forked shade. They did not refuse it on "behalf of the children!" They did not cant of the "smile of God" and the "safeguards of virtue." They acted plainly and above board.

It is probable that these Christian and Temperate and United Women in Brooklyn are in a degree influenced by the same anti-Semitic spirit; they dare not avow it; they would doubtless deny it, but, in their shrill, uncultured way they are evidently averse to this public recognition of the great Jewish genius, who did not spare hypocrisy even in Christians, even in women.

* * *

It was Heine, this brave Heine, who pointed out that our first duty is to become healthy. It would be well if those Brooklyn dames—discarding their flopping shoes—should cultivate moral health, more wholesome ideas of life and art and God; and charity.

TOWARD the end of October there will be issued from the office of the London Times a weekly review entitled *Literature*, under the editorship of Mr. H. D. Traill. As its name indicates, says the *Times*, it will be devoted solely to the world of books, and it is intended to be the organ of the literary classes in the widest sense, embracing in its purview not only English but Continental and American publications. Although published by the *Times Literature* will, both as regards the matter it contains and the opinions it expresses, be entirely independent of our London daily contemporary.

VERSES.

[FROM THE HUNGARIAN OF REVICZKY, BY V. T.]

The weeks pass and the months go,
But I am dead and laid below.

Life with all its mirth is loud—
It cannot wake me in my shroud.

Spring will come with bud and bloom;
I shall not know it—in the tomb.

The dead man, hidden in the clay,
Heeds not how the seasons spin away.

And dead am I—if a song is born,
'Tis but a graveyard flower, forlorn.

A NEW THING IN AUTOBIOGRAPHY.

GIOVANNI TOLU, a bandit, who for thirty years was the terror of Sardinia, died a few months ago, after having related the story of his life to a lawyer, with the request that it be published for this purpose:

"To warn the unfortunates of my class and to teach the officials how to proceed, if they would better the conditions of the poor and unlucky."

According to his autobiography Tolu was the most pious man that ever cut a throat or stole a purse. He began his career of crime by trying to kill a priest who prevented his marriage with the girl of his heart. Nevertheless, in his subsequent life, he had a worshipful regard for the cloth. He confessed that he attended mass, he even prayed in the presence of his dead victims.

"Before I took the life of a traitor or a rich oppressor of the poor," he explains in his book, "I always besought the Virgin and the saints to advise and comfort me. On the day when I resolved to kill Salvatore Moro I sought the aid of Heaven. On my way to him I called without ceasing on the mother of God to enlighten me and advise me whether my comrade really deserved to die. I also commended my soul to God's care, in case I should go under in the combat. When I had shot Moro dead I loaded my gun again, laid the stock on his body, and then offered up in fervid humility an 'Ave Maria' and a requiem for the departed soul.

"I killed the bodies but not the souls of my enemies, and I observed always the religious exercises which the circumstances required."

The bandit's favorite books were "Meditations on the Life of the Holy Virgin" and the Bible. "Although a bandit," he declares, "I never neglected my religious duties. Every day I said my morning and evening prayers. I prayed for the dead, went to church, and confessed many times every year. The abbot of Florinas was wont to lead me into church by the secret passage from his house. Outside the police were watching for me; inside I fulfilled my duties to God. I was alone with the priest."

Tolu had some queer ideas about a priest's proper discharge of his churchly duties. The priest who prayed more than three times at mass, he relates, invariably bewitched somebody. "Once in Florinas," goes his story, "I had a bad attack of rheumatism, and I was convinced that I had been bewitched by a priest. I sought help from the Florinas priest, who was an excellent man. He put on his vestments, and with holy water and cross began to exorcise the evil spirits. The pain ceased almost at once, and I had a few weeks of peace. Later I went to the curate of Ossi, who was supposed to be still more skillful in exorcism. He told me to kneel, and he sprinkled me with holy water. Then he prayed a long time. I went to him three times. The third time the pain was worse than ever, and then he confessed to me that he had been bewitched by another priest, who was mightier than he. Finally I obtained relief from the abbot of Ossi, who for forty days made me partake of blessed oil and blessed bread."

Perhaps this childlike faith was what made the Sardinian peasants regard Tolu with love and veneration. He was always helped and fed by them when he was hard pressed by soldiers or police. To him hundreds of them gladly paid a small annual sum as insurance against thieves, cutthroats and robbers. They had implicit confidence in his ability to protect them. At the same time they often refused to pay taxes, and were unwilling to ask the police or military to arrest those who plundered them.

In his thirty years of bandit life Tolu, despite his religious scruples, killed between fifty and sixty men, robbed hundreds and burned to the ground the buildings on nine great estates. He was ever at war with the authorities of the land, and in the last ten years of his career devoted himself exclusively to robbing and killing persons holding office or standing in the service of the police or military.—*The Sun*.

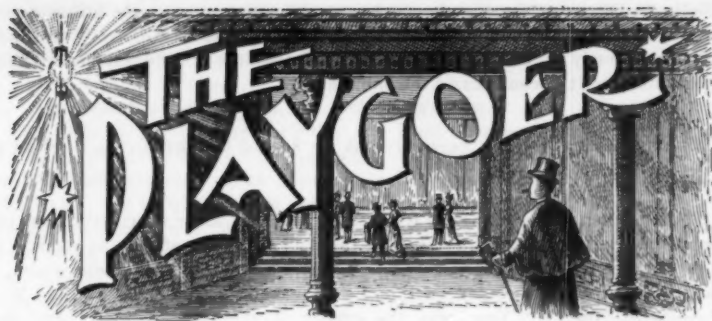
BOOKS OF THE WEEK.

"POLYHYMNIA." A Collection of Quartets and Choruses for Male Voices. Compiled and arranged by John W. Tufts.

THIS book has been prepared in answer to numerous requests from teachers, educators and directors, who have felt the need of a choice collection of part songs especially adapted to male voices, for boys' grammar and high schools, male quartets, glee clubs, &c. It contains an unusually large number of the finest representative selections from the works of famous composers, and thus forms an introduction to the best musical literature of the world.

We are glad to notice that the compiler believes that books designed primarily for educational work should be especially free from sickly sentimentality and cheap buffoonery. He has made his selections for "Polyhymnia" with great care, seeking to present only the pure and true in sentiment and the elevating in thought.

The music is largely from the great composers, though many charming melodies of less famous authors also find place. The book is divided into five parts. Part I. comprises easy works arranged in a somewhat progressive order, and consists chiefly of part songs and choruses; Part II. is miscellaneous in character, the music being of a wider range and more difficult nature; Part III. is devoted to occasional songs; Part IV. to national and patriotic music of our own and other lands, and Part V. to sacred music, including a few of the leading canticles in chant form. (Silver, Burdett & Co.)



FIAT NOX.

My heart a cemetery is, wherein
Three furtive phantoms ceaselessly unite
And toss the gauntlet, and prepare each night
To battle each with each till one shall win.
Beautiful as an uncommitted sin
Is one, with but an arrowed bow bedight;
And one is armed in flame and mailed in light;
The third bears the swift scythe, curved keen and thin.
The restless combat for my heart, their prey,
Began long years ago, but still they brawl,
Though Love—the first fair phantom—faints for breath,
And soon will falter, weary of the fray;
Then Fame will drop the sword, and both will fall,
And leave the triple victory to Death.

—EDGAR SALTUS.

“WE shall all have to vote for George,” said Edgar Saltus, “philosopher, littérateur, poet—he is one of us, you know. If he is elected, I dare say, every poet will get a job.”

At the head of this column you find Mr. Saltus' credentials; on the strength of them he should be appointed—upon my word, I hardly know what; perhaps Mr. George might send him as Minister Plenipotentiary to the Court of Arcady.

It has always seemed strange to me that the writer has played so inconspicuous a part in the public life of the United States. His influence should be the preponderate one—the only one. Of old the work of the writer was subordinate to the tradition of the state, of religion, of the family, of the conventional education. To-day these idols totter on their old pedestals. Leagues and associations are founded to preserve them—with great futility. With their decline the importance of the writer has grown. Indeed it is not too much to say that to him is intrusted the social destiny.

The more thoughtful men of the day recognize this; they demand, however, that the writer shall be a conservative, a defender of the old order of things, a protector of what is; and the literature which does not praise and sustain property, the family, religion, tradition, the state is bitterly denounced as “anti-social,” “anarchistic” and the like. You are familiar with the senile denunciations of Charles A. Dana. I need not particularize.

For my part, I believe that the writer who would fain do the most good for the humanity and age of which he is part should not too savagely antagonize the actual organization of society. He may warn—but it should be lightly in a novel or darkly in verse. He is a John the Baptist, quick to discern the corruption and political infamy of the day, and yet he should not denounce it to the danger of his own head.

“Always it has been the fate of the reformer,” said Dr. W. J. O'Sullivan, “to see his own head on a charger.”

This should not be.

The writer should remember that his first duty is to the art of letters; only secondarily has he a duty to humanity.

In literature there are two arts—the universal and the particular; the former appeals to the people, to humanity at large; the latter is devised for the few, the choice, the higher classes, the cultured caste. It is the art of Rubens—or that of Fragonard; it is the art of Balzac—or of Huysmans; of Goethe—or Novalis.

The writer who is not content to be a dilettante is inevitably drawn into those problems that the cant of the hour calls social. It was true of old; it is true to-day. Aristophanes pointed out the essential oneness of the poet and the citizen, the comic writer and the office holder.

It is an admirable sign of the times that a writer like Henry George is willing to step down and mix with jobbing politicians like Tracy and Platt and Croker merely that he may serve his race. It means that the writer is for once willing to put in practice his own theories of life; that not content with expounding the way of social salvation, he is willing to walk therein, leading humanity. The city of the future can hardly be what the city of to-day is—monstrous in ugliness, built on robbery, ruled by jobbery—the prey of thieving illiterate, politicians.

“How pleasant it would be,” says Dr. W. J. O'Sullivan, “were we only our great-grandchildren!”

Augustus Hare relates in “The Story of My Life” an amusing tale of an Oxford undergraduate whose morbid conscience made him an oddity. One day a man said to him, “How do you do, R.?” and he answered, “Quite well,

thank you.” The next day the man was astonished at receiving from R. the following note: “Dear Sir—I am sorry to tell you that I have been acting a deceptive part. When I told you yesterday that I was quite well I had really a headache; this has been upon my conscience ever since.” The note amused the man, whose name was Burton, and he showed it to a friend, who, knowing R.'s weakness, said to him: “Oh, R., how could you act so wrongly as to call Mr. Burton ‘dear sir,’ thereby giving him the impression that you liked him when you know that you dislike him extremely?” R. was sadly distressed, and a few days later Mr. Burton received the following: “Burton, I am sorry to trouble you again, but I have been shown that, under the mask of friendship, I have been for the second time deceiving you; by calling you ‘dear sir’ I may have led you to suppose I liked you, which I never did and never can do.”

My old friend Charles A. Scovel brought me a new portmanteau word all the way from Pittsburg in Pennsylvania.

“In court one day,” said he, “I was opposed to an old lawyer from Bradford. He was a very stately old fellow, and his voice was Websterian in its lower notes. He objected to some statement I made and said:

“Your Honor, I rise to denounce the gentleman's *insinuation*!”

“It was,” said Mr. Scovel, “the prettiest combination of insinuation and *insuendo* ever packed into a portmanteau.”

“It will please Huneker,” said I.

I am glad to see that in his new story, “Three Partners,” Mr. Bret Harte has brought the adorable Mr. Jack Hamlin to life again. Jack Hamlin is certainly one of the most charming rascals in all fiction, and speaking for myself I would willingly sacrifice all Bret Harte's later work for another rousing tale with the handsome, kind-hearted adventurer as the hero.

Mr. Max Beerbohm is staying at Bruges with Mr. Murray Carson, and the two are busy upon a new “play of manners.”

I hear also that Miss Gertrude Atherton, the well-known Californian novelist, and one of the “Vanity Fair” book reviewers, is very busy writing a new novel at a little village close to Rouen.

Several plays by young French playwrights are, says the *Journal des Débats*, in preparation at the present time. A one-act play by M. Lucien Descaves, entitled “La Cage,” the subject of which is the suicide of a poor family, is intended for M. Antoine's new theatre. M. Jules Renard, the author of “Plaisir de Rompre,” is also writing a play, but he has not yet decided upon the title or the theatre at which it will be produced. M. Léon Gandillot is completing a three-act play called “Madame Vêrassin” for the Nouveautés.

M. Alexandre Bisson's three act comedy, “Jalouse,” was produced October 4 at the Vaudeville. It was in every way a success.

M. Henry Fouquier, the dramatic critic of the *Figaro*, states that M. Bisson's new play has no high pretensions. The author has simply endeavored to show, in a work which is never tragic, but always gay, the evil which may result from the unreasonable jealousy of a woman. The play is a little lesson in the art of loving. To say that that was its thesis would be to give too big a word to what is simply a lesson taught with grace and wit.

Germaine Moreuil, a young, pretty and rich lady, married to a charming fellow Lucien, is the *jalouse*. They have every reason to be happy together, and yet, as very often happens, they are not happy. The cause is not far to seek—it lies in the jealousy of Germaine. She is jealous without reason and without measure. Her husband cannot do a thing without being suspected of infidelity. Lucien shows her upon many occasions that her suspicions are unfounded, but it is no use—her jealousy always gets the better of her.

Upon one occasion only does Germaine appear to have cause for suspecting her husband. Upon his return home one day, after being at the “five o'clock” at the *Figaro*, she discovers a long black hair upon the collar of his coat, which smells, moreover, very strongly of opoponax. Could anything be more conclusive? The result of this discovery is what practically amounts to a rupture. Both husband and wife leave Paris for Bordeaux, where M. and Madame Brunois, the parents of the latter, reside, to explain matters.

As a matter of fact, Germaine's suspicions were as unfounded upon this occasion as upon many another. The hair and scent upon Lucien's coat had been placed there by M. Joseph, the valet de chambre, with the very object of bringing about a quarrel between the husband and wife and so postponing a dinner party which he saw was going to seriously interfere with certain arrangements of his own.

The play concludes, of course, with a general reconciliation. The final scene is very skillfully arranged.

Sir Henry Irving has told an interviewer that he wanted the late Lord Tennyson to make a play of King Arthur, but the laureate seemed to think that as he had dealt with it in the “Idylls of the King” he had finished with it, and did not therefore like to make a play of it. Sir Henry recalled also that on one occasion, when he suggested to Lord Tennyson the subject of Dante, he replied: “Yes, fine theme, Dante, but where is the Dante to write it?”

V. T.



THE O'Donovan Rossa Dynamite Band is a wonder. The combined scores of Wagner's works do not contain as much fulminating effects, as much musical gun cotton as the Red Band contrived to extort from the "Tell" overture.

Frau Julie Kopaczy, Mr. Conried's prima donna, arrived last week, and during the course of the inevitable interview she said of the Americans:

"They all have set jaws and make such a noise," which I think is both brief and comprehensive. Julie must have met Nordica!

Acton Davies has interviewed Maggie Cline, I mean Mlle. Marguerète Petite, and here are her reasons for resting this season:

"Great Scott!" said Miss Cline, "can't a lady take a little rest without everyone making remarks about it? Everybody I meet comes up to me, looks surprised and says: 'Why, Maggie! Why ain't you working?' I'll tell you why I'm not working. The variety public has degenerated. They've become May Irwinized and Fay Templetonized. They've lost their appreciation of good old honest Irish songs. This craze for nigger songs has become a regular black plague. They've thrown down McClusky in favor of 'All Coons Look Alike to Me' and 'I Want You, My Honey.' It ain't right, and I don't like it. But never mind, Maggie can wait. She's still got her stage jewels to live on, and she can sit still and bide her time until the popular taste gets a little more whitewashed. Then the managers will be clamoring for Maggie with both feet, and will they get her—oh, will they?" Miss Cline settled herself back in her chair authoritatively as she made the remark and her lower jaw hardened. "They'll get her good and she'll come higher than rubies, for the Irish Queen knows a thing or two yet, even if she won't sing 'I Want You, Mahoney.'"

"I Want You, Mahoney" is good, and sounds like an invitation to a Tammany candidate.

Minnie Seligman-Cutting is suing Manager Miner for \$5,000. I hope she will get it.

Edward Langtry, Lily's husband before that California divorce, died in a lunatic asylum last Saturday at Chester, England. Whether or not Lily's conduct killed him he was a man to be pitied, for he happened to be the vehicle chosen by fate to railroad his wife to fame. Both Albert Edward Wettin of Wales and the sadly smirched Lily of Jersey must feel comfortable over the affair. Curiously enough Lily has just won £50,000 with her horse Mermaid (there are no maids in her stables), and the Prince seems inclined to revive his old interest in her. That she will now marry Esterhazy is by no means certain, for his sovereign of Austria frowns at the suggestion of marriage.

Truly only the virtuous are unlucky in this life!

Carmen Sylva, Queen of Roumania, is to be made a Doctor of Philosophy by the Budapest University.

Mr. Seabrooke has gone to Europe. So has Jeannette Lowery. Mrs. Seabrooke—sweet, amiable Elvia Crox—mourns the loss of alimony, and Alf Hampton, comedian, mourns the loss of his child, who went in company with his wife. Mr. Seabrooke goes to London to play and escape his wife's singing.

And now the unspeakable Caine threatens to give us "The Christian" in play form. Oh, religion, what crimes are committed in thy name!

"Our clergyman forgot himself this morning."

"What did he do?"

"He asked the congregation to sing that good old hymn, 'From Klondike's Icy Mountains.'"

This hymn might be sung in full so: "From Klondike's Icy Mountains to Kimberley's Diamond Strand."

The only instance I have ever heard of smuggling, writes a contemporary, by anyone on a big scale, was the case of a traveler who had brought from Cuba a large quantity of cigars for his own smoking. He was honest up to a certain point; for, on being asked by the customs officer if he had anything to declare, he pointed to his portmanteau, saying, "That is full of cigars." "Oh, I dare say," said the official, laughing, and, writing his cabalistic hieroglyphics in chalk, let him go free. I regret to say that the traveler's honesty was not proof against such a temptation to evade the proper duties.

According to the statement of the ten year old daughter of the Massachusetts clergyman, there are ways of making an old sermon seem almost new.

"Molly," said one of the friends of this young critic, "does your father ever preach the same sermon twice?" "I think, perhaps, he does," returned Molly, cautiously; "but I think he talks loud and soft in different places the second time, so it doesn't sound the same at all."

English managers are now anxious to secure George Bernard Shaw's "Devil's Disciple."

A gentleman once happened to visit Carlyle just after a brilliant man of genius had left him. As they met at the door, the man of genius said: "I have just been visiting poor Carlyle. He is a mere wreck—a mere wreck." As the second visitor greeted Carlyle, he remarked: "So you've just had Mr. — with you?" "Yes," was the answer of the "mere wreck;" and he thinks God Almighty never made such another!

Coleridge was the man of genius alluded to.

Sir Walter Scott once told, with every sign of belief, an extraordinary story of the supernatural, which he had received from his grandmother. "But how, asked his astonished and incredulous hearer, 'do you possibly account for it?'" "Aiblins," replied Sir Walter, "my grandmother was a liar."

Thomas Whiffen, the actor, who died recently in England, was a music lover and a fanatic on the subject of violins.

Chauncey Olcott says:

"There is no mystery whatever connected with my marriage, although there has been an attempt to make it a sensational affair. My wife was Miss Margaret Donovan, the daughter of Martin Donovan, of San Francisco, and I first met her in that city. Accompanied by her mother we traveled through the Yellowstone Park, came East together, journeyed through the Thousand Islands and were in one another's society a great deal. On September 28 we were quietly married in Salem, but our union was not a surprise to our intimate friends. My wife has figured in no entanglements of any kind, and that is all there is to the story. The marriage license and public records will show exactly what took place, and all that is pertinent to my own history."

So "Les Misérables" is immoral. Soon we will have nothing left but Rabelais and the Bible that will be fit to feed pure minds. As for the preachers, they can have Marie Corelli and Mr. Caine.

At the ceremonies attending the opening of the Astoria Hotel on November 1 the theatrical portion of the program to be given in the ballroom in the evening is under Mr. Charles Frohman's direction, and will consist of the performance of Mr. John Drew and his company in the second act of "Rosemary."

Says *Town Topics* last week:

Who could have imagined such a thing? He has always been so meek, so blondly sympathetic; his position in the world of music so unequivocal; his deference to women so sweetly shy, so free of the grossness of your ordinary consciously virile virtuoso. Who then could suppose that the young man has been a regular "deevil among the weemin" for the past ten years; that his wife, whose brains and parents' fame far outshine her beauty, is broken hearted; that the law courts loom up in the foreground of the new year, and that three co-respondents are to be named? For his wife is of proud and restive stock that brooks no slight.

The career of this new combination of Liszt and Lothario has been presto agitato. There is a pretty young singer whose indulgent husband cries aloud, "First offense," and names the youth to whom Fortune dealt more favors than Nature. The same singer went West for the usual divorce, but cooler judgments prevailed; she returned and is still mated. Her husband did not seek to restrain her; he merely hinted that when his story was told there would be much comment in musical and fashionable circles. Then a celebrated stout lady crossed the orbit of the musician and she fell a victim to his magic technic. She has had so many affairs that she is even known in the antipodes; and she doesn't mind the publicity a bit.

But, last summer, the patient wife gave up the faint remnant of hope of ever holding her husband. He had the audacity to make desperate love—fancy such an angelic-looking person ever being desperate!—to the wife of a magnate in a city not by the sea. This other woman was a bosom friend Human nature revolted. Hence the gossip; hence the prospect of a scandal and of a final separation.

What is amiss in music's realm? I had barely recovered from my astonishment on hearing this amazing account of mingled melody, moonshine and divorce courts when rumor told me the details of a still more startling case. This time society will gasp in wonder, for the fickle husband stands quite as high in fashion's domain as in the ranks of melodic composition. That he was not averse to the flattering attentions of some prima donna or promising chorister in one of his own ventures has long been a matter of common report. But the world had come to suppose that his wife was so proud of him and his name, though her own is a name of might in another part of the country, that she wisely overlooked his little peccadilloes and patiently waited the time when he should have wearied of his nonsense. But apparently some of his more recent excursions into lotus land have surpassed her

endurance, and even now the majesty of the law is preparing the vengeance that society accords justly indignant wifehood. Too bad, too bad! They seemed such a happy couple.

Also from the same source, old, but always clever:

Apropos of the biography of the late Lord Tennyson by his son Hallam, the present bearer of the title, and which has created a furore in the literary world, I am reminded of an amusing story anent the laureate told by James T. Fields, and which does not appear in the present memoir. Tennyson, who was a large man, was very bizarre in his dress, and always affected a cape coat and a huge wideawake hat. He went up to Oxford on a bright May morning in 1862 to receive his doctor's degree, which the university had just conferred upon him. Although he had become famous, he had passed his life in such retirement that he was not known to the English public, and the greatest curiosity was felt to see the man who had written "Maud," "In Memoriam," and particularly the "May Queen," which then was the most generally popular of his earlier works. The great university hall was crowded with students and visitors to the topmost galleries. Suddenly a hush fell on the vast assemblage, and a whisper was heard everywhere: "Tennyson—Tennyson!" There he stood in the doorway, his tall figure swaying from side to side, his cape coat unbuttoned, and with a pair of white gloves that he had only half drawn on, so that the unfilled finger ends stood out on his hands. The silence was profound and almost painful as each one of the assemblage gazed their fill on the really great man. Suddenly from one of the topmost seats a little, piping voice—afterward discovered to be that of a freshman—called out:

"Did your mother call you early, Alfred, dear?"

The effect may be imagined. Tennyson retired amid the uproarious laughter which greeted this sally, and was with difficulty induced to return and receive in public the degree that had been conferred upon him.

Carrie Turner died last week. She was a capable actress and made hits in "Niobe" and "The Crust of Society."

Another ex-husband insane! John Armstrong Chanler, Amalie Rives' first husband, is at Bloomingdale. Perhaps his condition would have been made worse if he had seen the picture in the *Journal* of Prince Troubetzkoi, his successor, with the name of John Armstrong Chanler under it.

Oliver Lindsay, "The man with the musical heart," died at his home, No. 913 East Sixteenth street, says the *Kansas City Star*. He was a lath contractor, a physical phenomenon and a temperance text.

The doctors said he had every disease with a pronounced name and every attendant complication of unpronounceable name. And he had "a musical heart" also. He was the only man that ever did have "a musical heart." But his heart sang only when he drank to excess, and now his heart strings are broken and the doctors are explaining why he ever had a heart, why it sang and why its song is ended now.

But they do not agree as to wherein lay the making of the strange sounds.

A post mortem examination was held by Dr. Wheeler and Dr. Dannaker this morning, but they could not find any new cause of the strange sounds. Lindsay was a clinic of diseases and had been exhibited before divers medical congresses throughout the country. It was generally stated that excessive use of alcoholics had contracted one of the valves of his heart until, with every influx or ejection of blood therefrom, it sounded a surging song, sometimes almost a screech, but always loud and strangely human. It was at one time thought to be a ventriloquist's trick, but it was established that it was a valvular lesion with uncommon soundings. And the more he drank the more it sang.

It sang him to death.

Modjeska does not think much of the taste for theatricals in this city, so she will only act West this season. You can't blame her, for, incomparably the greatest artist in her *genre* alive, she was coldly received during her last engagement here. Yet callow incompetency and rank mediocrity are received with joy and ducats!

An old-time favorite, Alice Atherton, Willie Edouin's wife, is here from England.

Sibyl Sanderson is to get her reward. Mr. Terry will soon marry her, and little Parisian boys can no longer say: "Mamma doesn't like 'Manon Lescaut.' When papa hears it he doesn't come home all night!"

Dumas the elder was not in the habit of counting his money, but did once, leaving it on the mantel while he left the room for a few minutes. When he returned and was giving some instructions to a servant, he mechanically counted the pieces over again and found a louis missing. "Well," he said, with a sigh, "considering that I never counted my money before, I can't say it pays."

At last an honest nobleman, the Marquis Luigi Carcano, of Italy, is suing the estate of Mrs. Emily Merriam for \$30,000 for marrying the deceased's daughter. Now, I like the marquis; he shows his hand and does not indulge

in any of the superfine airs of the Castellanes and other fortune hunters. Give him the money, executors; Diogenes would if he were here on a furlough from Tub-Land!

In true organ playing the music is like a current, which in crescendo movements is increased, not by streams that dart in visibly with sudden accretions from the side, but by unseen springs of sound which well up from underneath, swelling the volume, you know not how. Our organist was evidently extemporizing, and for his own enjoyment. I do not think that he was conscious he had an auditor. But in his extemporizing he wove in snatches of familiar strains, especially one splendid German choral.

Presently the sacristan called across the church to his assistant, "Who is it playing, M— or K—?" "K—," replied the assistant. Then the sacristan called out to him. The music stopped, and the organist, getting down from his seat, appeared from behind the keyboard, which had hidden him from view. And, behold, a workingman in his blouse! It was, if you please, a German mechanic, the tuner, and he had been giving us such an improvisation as I have not often heard in either England or America.

The Music Hall question was promptly and sensibly settled by Magistrate Kudlich last week when he dismissed the complaint of violating the excise law against E. D. Price, of Proctor's Pleasure Palace. The law is absurd and obsolete and when the attempt is made, as it surely will by the anti-Sabbatarians, of forbidding all Sunday night concerts, why the people will settle the question themselves. Hang your blue laws and drat your reformers; swing low, sweet chariot, but don't forget to swing Low!

Mr. Le Gallienne né Galoon has been getting it in the *New Review*, W. E. Henley's virile monthly. Listen to this on "The Quest of the Golden Girl":

"The mere style perhaps smacks more of the coxcomb or the puppy, but the tone and atmosphere of the volume—its cool hypothesis that the whole duty of man is to kiss and tell—its jaunty self satisfaction and complacency—its flippant and facetious handling of themes among which genius itself has need to walk warily—its affected delicacy to which grossness open and unveiled were immeasurably preferable—its odious intermingling of the lascivious and the solemn—above all, the hero's serene unconsciousness that he has committed any offense against good manners and good taste—these, with sufficient emphasis and articulation, cry aloud: 'Boulder—Boulder—Boulder!' That well-known bibliophile, 'Tom' Turnpenny, has doubtless welcomed the book to his dubious shelves, and indeed, the only imaginable excuse for its existence is that it was produced 'in the way of business.' But until Mr. Le Gallienne's heroes desist from battenning on 'the honeycomb of woman,' they will form a nasty spectacle (in every sense of the epithet) to their creator's accomplishment of anything even respectable in fiction."

It is related of Fanny Kemble in the *Boston Journal* that she carried the tragic air of the stage into everyday affairs. While in Boston she stopped at the Tremont House, and was accustomed to dine in her rooms at 5 o'clock. On one occasion the waiter brought her dinner ten minutes too soon, and she made him take it away until the hour had struck. On another occasion she gave the servant some clothes for the laundry.

"When can these be returned to me, washed and ironed?" she inquired.

"The day after to-morrow, madame, at noontime."

"Be it so," was the dramatic reply, "at 12 on Wednesday."

But on the hour appointed the clothes had not been returned, and at ten minutes past noon a servant stood before her in response to the short summons of the bell.

"My clothes that were to be returned at 12 to-day—bring them."

"But, madam, we have not been able to get them ready, owing to a difficulty in the laundry. You shall have them to-morrow."

"Bring them now—they were promised to-day."

"I know it, madam, but they are not ready."

"It matters not to me; bring them just as they are."

The servant went out, and a few moments later two men entered, bearing the clothes in a tub full of soapsuds and wet clothes, set them on the floor and went out.

Theatre casualties are fashionable this season; first the fire in Detroit and now the disaster at the Opera House in Cincinnati. A rotten dome fell and killed several and wounded a number.

Lombroso has just paid Tolstoi a visit. That settles forever the author of that wonderful "Anna Karenina." When Lombroso finishes diagnosing his case he will be found to have eleven profound neuroses of the liver, two St. Vitus' dance of the ears, a marked degeneration of the sixth toe of his third leg, an awful depression of his palate and an idiotic glare. It takes a Lombroso to discover the failings of genius, and, when he gets through, his pious pupil Max Snortau will wade in with a cleaver and call Tolstoi an anarchist who is not fit to enter the new Hertzl Zion. What a gang of emotional cut-throats the "new" critics are!

Says Mr. W. S. Gilbert.

"England ought to leave the French stage alone. They have good actors and atrociously bad plays. Their plays are much more analytical than ours, written for the most part in a quasi-Thackerayan manner. Sardou's plays

elaborate character to such an extent that they might be pages out of Thackeray turned into French. Their actors, of course, can so speak and deliver speeches as to chain the attention of the audience, while ours, why, we have no actor who can make a thirty line speech interesting! Whoever heard in this country 'All the world's a stage' declaimed by a Jacques who did not in every line make it plain that he had learned it off by heart. There is always the same dull monotony of delivery. Every living actor—Sir Henry Irving, Beerbohm Tree, Alexander, excellent though they may be otherwise, have that dull monotony of delivery. They keep to one note right through the sentence, and finish a semitone higher or a semitone lower as the case may be."

The Parisian critics are pitching into "Secret Service," which Charlie Dillingham says even Gillette would not recognize in its present form and acting version.

Why didn't Gillette with his entire company play the piece in Paris and disarm criticism. We always admire what we don't understand.

SHAW AND "HAMLET."

THE Forbes Robertson "Hamlet" at the Lyceum is, very unexpectedly at that address, really not at all unlike Shakespeare's play of the same name. I am quite certain I saw Reynaldo in it for a moment; and possibly I may have seen Voltimand and Cornelius, but just as the time for their scene arrived my eye fell on the word "Fortinbras" on the program, which so amazed me that I hardly know what I saw for the next ten minutes. Ophelia, instead of being a strenuously earnest and self-possessed young lady giving a concert and recitation for all she was worth, was mad—actually mad.

The story of the play was perfectly intelligible, and quite took the attention of the audience off the principal actor at moments. What is the Lyceum coming to? Is it for this that Sir Henry Irving has invented a whole series of original romantic dramas, and given the credit of them without a murmur to the immortal bard whose profundity (as exemplified in the remark that good and evil are mingled in our natures) he has just been pointing out to the inhabitants of Cardiff, and whose works have been no more to him than the word-quarry from which he has hewn and blasted the lines and titles of masterpieces which are really all his own? And now, when he has created by these means a reputation for Shakespeare, he no sooner turns his back for a moment on London than Mr. Forbes Robertson competes with him on the boards of his own theatre by actually playing off against him the authentic Swan of Avon. Now if the result had been the utter exposure and collapse of that impostor, poetic justice must have proclaimed that it served Mr. Forbes Robertson right. But alas! the wily William, by literary tricks which our simple Sir Henry has never quite understood, has played into Mr. Forbes Robertson's hands so artfully that the scheme is a prodigious success.

The effect of this success, coming after that of Mr. Alexander's experiment with a Shakespearian version of "As You Like It," makes it almost probable that we shall presently find managers vying with each other in offering the public as much of the original Shakespearian stuff as possible, instead of, as heretofore, doing their utmost to reassure us that everything that the most modern resources can do to relieve the irreducible minimum of tedium inseparable from even the most heavily cut acting version will be lavished on their revivals. It is true that Mr. Beerbohm Tree still holds to the old skepticism, and calmly proposes to insult us by offering us Garrick's puerile and horribly caddish knockabout farce of "Katharine and Petruchio" for Shakespeare's "Taming of the Shrew;" but Mr. Tree, like all romantic actors, is incorrigible on the subject of Shakespeare.

Mr. Forbes Robertson is essentially a classical actor, the only one, with the exception of Mr. Alexander, now established in London management. What I mean by classical is that he can present a dramatic hero as a man whose passions are those which have produced the philosophy, the poetry, the art and the statecraft of the world, and not merely those which have produced its weddings, coroners' inquests and executions. And that is just the sort of actor that Hamlet requires. A Hamlet who only understands his love for Ophelia, his grief for his father, his vindictive hatred of his uncle, his fear of ghosts, his impulse to snub Rosencrantz and Guildenstern, and the sportsman's excitement with which he lays the "mousetrap" for Claudius, can, with sufficient force or virtuosity of execution, get a great reputation in the part, even though the very intensity of his obsession by these sentiments (which are common not only to all men, but to many animals), shows that the characteristic side of Hamlet, the side that differentiates him from Fortinbras, is absolutely outside the actor's consciousness.

Such a reputation is the actor's, not Hamlet's. Hamlet is not a man in whom "common humanity" is raised by great vital energy to a heroic pitch, like Coriolanus or Othello. On the contrary, he is a man in whom the common personal passions are so superseded by wider and rarer interests, and so discouraged by a degree of critical self-consciousness which makes the practical efficiency of the instinctive man on the lower plane impossible to him, that he finds the duties dictated by conventional revenge and ambition as disagreeable a burden as commerce is to a poet. Even his instinctive sexual impulses offend his intellect; so that when he meets the woman who excites them he invites her to join him in a bitter and scornful criticism of their joint absurdity, demanding "What should such fellows as I do crawling between heaven and earth?" "Why wouldst thou be a breeder of sinners?" and so forth, all of which is so completely beyond the poor girl that she naturally thinks him mad. And, indeed, there is a sense in which Hamlet is insane; for he trips over the mistake which lies on the threshold of intellectual self-consciousness: that of bringing life to utilitarian or Hedonistic tests, thus treating it as a means instead of an end. Because Polonius is "a foolish prating knave," because Rosencrantz and Guildenstern are snobs, he kills them as remorselessly as he might kill a flea, showing that he has no real belief in the superstitious reason which he gives for not killing himself, and in fact anticipating exactly the whole course of the intellectual history of Western Europe until Schopenhauer found the clue that Shakespeare missed.

But to call Hamlet mad because he did not anticipate Schopenhauer is like calling Marcellus mad because he did not refer the Ghost to the Psychical Society. It is in fact not possible for any actor to represent Hamlet as mad. He may (and generally does) combine some notion of his own of a man who is the creature of affectionate sentiment with the figure drawn by the lines of Shakespeare; but the result is not a

madman, but simply one of those monsters produced by the imaginary combination of two normal species, such as sphinxes, mermaids or centaurs. And this is the invariable resource of the instinctive, imaginative, romantic actor. You will see him weeping bucketsful of tears over Ophelia, and treating the players, the grave digger, Horatio, Rosencrantz and Guildenstern as if they were mutes at his own funeral.

But go and watch Mr. Forbes Robertson's Hamlet seizing delightedly on every opportunity for a bit of philosophic discussion or artistic recreation to escape from the "cursed spite" of revenge and love and other common troubles; see how he brightens up when the players come; how he tries to talk philosophy with Rosencrantz and Guildenstern the moment they come into the room; how he stops on his country walk with Horatio to lean over the churchyard wall and draw out the grave-digger whom he sees singing at his trade; how even his fits of excitement find expression in declaiming scraps of poetry; how the shock of Ophelia's death relieves itself in the fiercest intellectual contempt for Laertes' ranting, while an hour afterward when Laertes stabs him, he bears no malice for that at all, but embraces him gallantly and comradely; and how he dies as we forgive everything to Charles II. for dying, and makes "the rest is silence" a touchingly humorous apology for not being able to finish his business. See all that, and you have seen a true classical Hamlet. Nothing half so charming has been seen by this generation. It will bear seeing again and again.

And please observe that this is not a cold Hamlet. He is none of your logicians who reason their way through the world because they cannot feel their way through it; his intellect is the organ of his passion; his eternal self-criticism is as alive and thrilling as it can possibly be. The great soliloquy—no; I do not mean "To be or not to be"; I mean the dramatic one, "O what a rogue and peasant slave am I!"—is as passionate in its scorn of brute passion as the most bullnecked affirmation or sentimental dilution of it could be. It comes out so without violence; Mr. Forbes Robertson takes the part quite easily and spontaneously. There is none of that strange Lyceum intensity which comes from the perpetual struggle between Sir Henry Irving and Shakespeare. The lines help Mr. Forbes Robertson instead of getting in his way at every turn, because he wants to play Hamlet, and not to slip into his inky cloak a changeling of quite another race. We may miss the craft, the skill double distilled by constant peril, the subtlety, the dark rays of heat generated by intense friction, the relentless parental tenacity and cunning with which Sir Henry nurses his own pet creations on Shakespearian food like a fox rearing its litter in the den of a lioness; but we get light, freedom, naturalness, credibility and Shakespeare.

It is wonderful how easily everything comes right when you have the right man with the right mind for it—how the story tells itself, how the characters come to life, how even the failures in the cast cannot confuse you, though they may disappoint you. And Mr. Forbes Robertson has certainly not escaped such failures, even in his own family. I strongly urge him to take a hint from Claudius and make a real ghost of Mr. Ian Robertson at once; for there is really no use in going through that scene night after night with a Ghost who is so solidly, comfortably and dogmatically alive as his brother. The voice is not a bad voice; but it is the voice of a man who does not believe in ghosts. Moreover, it is a hungry voice, not that of one who is past eating. There is an indescribable little complacent drop at the end of every line which no sooner calls up the image of purgatory by its words than by its smug elocution it convinces us that this particular penitent is cosily warming his shins and toasting his muffin at the flames instead of expiating his bad acting in the midst of them. His aspect and bearing are worse than his recitations. He beckons Hamlet away like a beadle summoning a timid candidate for the post of junior footman to the presence of the Lord Mayor. If I were Mr. Forbes Robertson I would not stand that from any brother; I would cleave the general ear with horrid speech at him first. It is a pity; for the Ghost's part is one of the wonders of the play. And yet, until Mr. Courtenay Thorpe divined it the other day, nobody seems to have had a glimpse of the reason why Shakespeare would not trust anyone else with it and played it himself. The weird music of that long speech which should be the spectral wail of a soul's bitter wrong crying from one world to another in the extremity of its torment, is invariably handed over to the most square-toed member of the company, who makes it sound, not like Rossetti's "Sister Helen," or even, to suggest a possible heavy treatment, like Mozart's statue ghost, but like "Chambers' Information for the People."

Still, I can understand Mr. Ian Robertson, by sheer force of a certain quality of sententiousness in him, overbearing the management into casting him for the Ghost. What I cannot understand is why Miss Granville was cast for the Queen. It is like setting a fashionable modern mandolinist to play Haydn's sonatas. She does her best under the circumstances; but she would have been more fortunate had she been in a position to refuse the part.

On the other hand, several of the impersonations are conspicuously successful. Mrs. Patrick Campbell's Ophelia is a surprise. The part is one which has hitherto seemed incapable of progress. From generation to generation actresses have, in the mad scene, exhausted their musical skill, their ingenuity in devising fantasias in the language of flowers and their intensest powers of portraying anxiously earnest sanity. Mrs. Patrick Campbell, with that complacent audacity of hers which is so exasperating when she is doing the wrong thing, this time does the right thing by making Ophelia really mad. The resentment of the audience at this outrage is hardly to be described. They long for the strenuous mental grasp and attentive coherence of Miss Lily Hanbury's conception of maiden lunacy; and this wandering, silly, vague Ophelia, who no sooner catches an emotional impulse than it drifts away from her again emptying her voice of its tone in a way that makes one shiver, makes them horribly uncomfortable. But the effect on the play is conclusive. The shrinking discomfort of the King and Queen, the rankling grief of Laertes, are created by it at once; and the scene, instead of being a pretty interlude coming in just when a little relief from the inky cloak is welcome, touches us with a chill of the blood that gives it its right tragic power and dramatic significance.

Playgoers naturally murmur when something that has always been pretty becomes painful; but the pain is good for them, good for the theatre and good for the play. I doubt whether Mrs. Patrick Campbell fully appreciates the dramatic value of her quite simple and original sketch—it is only a sketch—of the part; but in spite of the occasional triviality of its execution and the petulance with which it has been received, it seems to me to finally settle in her favor the question of her right to the very important place which Mr. Forbes Robertson has assigned to her in his enterprises.

I did not see Mr. Bernard Gould play Laertes; he was indisposed when I returned to town and hastened to the Lyceum; but he was replaced very creditably by Mr. Frank Dyall. Mr. Martin Harvey is the best Osric I have seen; he plays Osric from Osric's own point of view, which is, that Osric is a gallant and distinguished courtier, and not, as usual, from Hamlet's, which is that Osric is "a waterfly." Mr. Harrison Hunter hits off the modest, honest Horatio capitably; and Mr. Willes is so good

a Gravedigger that I venture to suggest to him that he should carry his work a little further, and not virtually cease to concern himself with the play when he has spoken his last line and handed Hamlet the skull. Mr. Cooper Cliffe is not exactly a subtle Claudius; but he looks as if he had stepped out of a picture by Madox Brown, and plays straightforwardly on his very successful appearance. Mr. Barnes makes Polonius robust and elderly instead of aged and garrulous. He is good in the scenes where Polonius appears as a man of character and experience; but the senile exhibition of courtierly tact do not match these, and so seem forced and farcical.

Mr. Forbes Robertson's own performance has a continuous charm, interest and variety which are the result not only of his well-known familiar grace and accomplishment as an actor, but of a genuine delight—the rarest thing on our stage—in Shakespeare's art, and a natural familiarity with the plane of his imagination. He does not superstitiously worship William; he enjoys him and understands his methods of expression. Instead of cutting every line that can possibly be spared, he retains every gem, in his own part or anyone else's, that he can make time for in a spiritedly brisk performance lasting three hours and a half with very short intervals. He does not utter half a line; then stop to act; then go on with another half line; and then stop to act again, with the clock running away with Shakespeare's chances all the time. He plays as Shakespeare should be played, on the line and to the line, with the utterance and acting simultaneous, inseparable and in fact identical.

Not for a moment is he solemnly conscious of Shakespeare's reputation, or of Hamlet's momentousness in literary history; on the contrary, he delivers us from all these boredom instead of heaping them on us. We forgive him the platitudes, so engagingly are they delivered. His novel and astonishingly effective and touching treatment of the final scene is an inspiration, from the fencing match onward. If only Fortinbras could also be inspired with sufficient force and brilliancy to rise to the warlike splendor of his Hamlet, and make straight for that throne like a man who intended to keep it against all comers, he would leave nothing to be desired. How many generations of Hamlets, all thirsting to outshine their competitors in effect and originality, have regarded Fortinbras, and the clue he gives to this kingly death for Hamlet, as a wildly unrepresentable blunder of the poor foolish old Swan, than whom they all knew so much better! How sweetly they have died in that faith to slow music, like little Nell in "The Old Curiosity Shop!" And now how completely Mr. Forbes Robertson has bowled them all out by being clever enough to be simple.

By the way, talking of slow music, the sooner Mr. Hamilton Clarke's romantic Irving music is stopped the better. Its effect in this Shakespearean version of the play is absurd. The four Offenbachian young women in tights should also be abolished, and the part of the player queen given to a man. The courtiers should be taught how flatteringly courtiers listen when a king shows off his wisdom in wise speeches to his nephew. And that nice wooden beach on which the ghost walks would be the better for a seaweed looking cloth on it, with a handful of shrimps and a pennorth of silver sand.—*The Saturday Review*.

AUGUSTUS THOMAS' NEW FARCE.

IN a stinging little critique Ashton Stevens, of the San Francisco *News-Letter*, reviews Augustus Thomas' new farce "Don't Tell Her Husband," which was produced by the Frawley Company. Among other things he says: "This is the story as I made it out:

"A husband is becoming the laughing stock of his friends through the attentions paid his wife by an iron gray young rake, who rejoices in the title of the home wrecker. The home wrecker is affianced to the little sister of an artist, the leading comedy character, who takes it upon himself to part this illicit love of his brother-in-law-to-be in the middle. But instead of speaking to the husband, he speaks to the wife; she meets him with fine indignation, calls out the protection of her spouse, and quite convinces him that his friend the artist is secretly enamored of her, and therefore, in a fit of jealousy, has demanded that the home wrecker be dropped from their reception list. With considerable dispatch the husband orders the artist out of the house, and comforts his distressed wife, while the curtain goes down and the band plays insinuatingly, 'What could the poor girl do?'

"The second act shows the artist in his studio, where comes the erring wife, who so flatters him with the news that he himself is held in suspicion by her husband that he is quite prepared to pretend a jealousy for the home wrecker. It soon becomes part of the complication for the wife to hide behind a curtain in the studio. The husband comes in, is told a nude model is behind the curtain who does not understand English. He demands an explanation, and the artist, with the invention of despair, tells him that a Mrs. Oliphant, an elderly person of glaring respectability, is the home wrecker's victim. Then the home wrecker himself enters, and, in the presence of the husband, coolly asks an explanation; whereupon the husband takes things in his own hands and demands, to the splendid indignation of the home wrecker, that he never see Mrs. Oliphant again. A worldly widow, who is the betrothed of the artist, next enters, and they have the scene to themselves. She hears a rustling of the curtain, is told by the artist that there is a nude model for 'The Dying Gladiator' behind it. Undaunted, she proceeds to investigate, and discovers the wife.

"The last act quite defies synopsis. In the rush of complication Mrs. Oliphant, to save the deceived husband, pleads guilty of what the artist had alleged—everybody wants to know whose wife was doing the altogether behind the curtain—the home breaker says serenely that he will either pull the nose of or fight the man who mentions the matter again, and returns his soiled heart to little sister—and the artist and the worldly widow make up—and everybody says 'Poor Bancroft!' (which is the name of the deceived husband) except Bancroft himself, who says 'Poor Oliphant!'

"And then, if you are a very pure minded person, you welcome the fragrant winds that blow outside the theatre. It is not expected of the pure minded person of simple taste that he or she appreciate the peculiar zest of Mr. Thomas' game of cuckoo in which everybody says to everybody else, 'you're it.' However, the peroxide lady and the youth with the gilt tipped cigarette will like it because it is devilish; the clubmen will like it because it is so much better told than a club anecdote; and the critic—I look to see some smoke in the New York papers after the first night."

EUGENE VEUILLOT, of Paris, has just celebrated the sixtieth anniversary of his connection with the press. How little the name of this once famous controversialist conveys to us to-day! Yet there was a time when the *Univers* was a power in the world. His "Odeurs de Paris" is still worth reading, whatever we may think of his "Parfum de Rome."

The Stage Abroad.

M. POREL AND CARRÉ, of the Paris Vaudeville Theatre, have been interviewed by Monsieur Jules Huret, who found them just about to put the final touch on their plan of campaign. Tables, desks, chairs, the floor, everything was covered with manuscript, and the list of novelties that they announce is of appalling length. They will be brought out in fine style. Porel says that in "The Youth of Louis XIV." there will be a pack of thirty dogs in the second act.

Carré has got ideas as well as manuscripts. "When the subject of the piece lends itself to the method, we shall place at the disposition of the author at each performance a certain number of places which he can send to specialists," he says. "For example, for the piece 'l'Evasion' we would have asked the author to invite fifty or one hundred savants; for 'La loi de l'homme' Hervieu might have asked, if he liked, all the lawyers of Paris."

On this scheme Andre Hallays remarks, it might give a pleasing picturesqueness to the usually monotonous aspect of the theatres. He recommends it to Sarah Bernhardt the next time she plays the "Dame aux Camelias," and he thinks that if Claretie had only adopted it when he produced "La Vie de Bohème" the stalls might not have been as brilliant, but would have been better filled.

Certain authors no doubt would not like to invite specialists. Usually the specialist makes a bad public. He does not admire the comic author who hurts his professional vanity, and he usually shows his competence as judge by petty criticisms on details. Still, when "La Carrière" is revived, it would be nice to see the whole corps diplomatique in uniform. For a production of "Messidor" we should have farm hands in the amphitheatre stalls at the opera. And for "l'Assomoir" all the alcoholicques of Paris might be invited.

Among the titles of plays which the Vaudeville threatens to produce is a "Madame Bovary," the heroine of which is to be represented by Réjane. The author of this piece remains in obscurity.

The Cluny Theatre, of Paris, has produced a comedy bouffe in four acts, entitled "The Pigeon." It reminds one more of the work of Labiche than that of most modern writers of vaudeville.

Labiche, by the way, has been more imitated than any of his contemporaries. Even Rudyard Kipling has not disdained to steal from him. His little story of how Lieutenant Oules gave satisfaction to Private Ortheris by a little combat according to the rules of the prize ring, was borrowed from "Les Vivacités du Capitaine Tic," where the captain, who had kicked a soldier servant, pacifies him by meeting him on the field of honor.

But to return to our pigeons. This pigeon is not the metaphorical pigeon which falls a prey to rooks at the gambling table, but is a real pigeon. But it is not a common pigeon, to be baked in a pie. It happens to be a carrier pigeon, and, since the German and French governments have equipped their army with coverts of carrier pigeons, to shoot such a fearful wild fowl becomes a criminal offense. Now our pigeon was employed by Madame Bourdichon to carry little notes to her lover. Of course the whole play involves a husband who has a wife, a wife who has a lover, a lover who has a mistress and, by a kind of poetical justice, the lover's mistress doubles her part by acting as mistress of the husband. The husband is a sportsman, a French sportsman; that is, he shoots everything in sight, sparrows, ducks and, as we see, pigeons. He is seen to shoot a carrier pigeon and the police at once interfere. An investigation takes place and all the secrets of the house are discovered.

Mme. de Bourdichon finds out about her husband's mistress, he finds out she has a lover, and then the husband and the lover both find out that they have got the same mistress. All this rather stale business is made intensely amusing by the way in which the investigation is conducted. The police, suspecting either treason on the part of some Frenchman or espionage on the part of some German, put all sorts of questions of a very ambiguous character and draw from them all sorts of conclusions about frightful crimes and terrible conspiracies. The whole, however, is intensely amusing. The last act is perhaps the best. It has one novel feature; it introduces a new character, a magistrate, who is addicted to fishing and phrenology, but who is extremely serious. This scene is very comic, especially when he is examining the lover, who represents himself as the inventor of an anti-burglar lock, but who is really a deputy attorney at Rouen.

At the Theatre of the Republic "Le Camelot" or "The Tramp" had a great success in spite of its commonplace plot. The count is a stupid old widower with a charming daughter. He marries her governess, and the latter and her lover play him all sorts of tricks. The count's idea is that his charming daughter should marry this charming young man; but she, who knows all about it, ran away rather than obey and flung herself into the river at Auteuil. She is saved by two tramps, Julien and Le Puceron. In the next act, the charming daughter, whose name is Alice, has married Monsieur Durtal (N. B.—No relation of Monsieur Huysmans' hero), and quarreled with her father and stepmother and the crowd.

But her marriage is not a happy one; for her husband, who loves her very

well, has been ruined in speculation at the Bourse, and he is just going to start for that refuge for the impecunious, America, leaving his wife under the protection of Julien. The third tableau is very realistic. Madame Durtal has fallen into the depths of poverty. The little money her husband had left with her had been spent. Julien is devoted, but like all others of his profession not possessed of much means. All through this act, in spite of comic touches given to these struggles with distress, the attention of the audience is always recalled to the dignified manner in which Madame Durtal supports them and to the simple devotion of Julien.

In the fourth tableau Madame Durtal is poorer than ever and has had to make painful sacrifices. She has had to send her little daughter, Yvonne, to her grandfather. After all it turns out he is not such a bad sort of fellow, and becomes passionately fond of his grandchild. His wife naturally sees in the presence of the child a great danger to herself and her lover. She begins by persuading Yvonne that her mother is dead and she must never dream of seeing her any more, and when Madame Durtal comes to see her child she is driven away from the door. But this is not enough for Madame De Vivianne; she and the lover determine to get rid of the little girl, and the lover proceeds to make some proposals to some camelots of his acquaintance in the Rue de Croissant. Then we hear that Durtal, who is supposed to have been drowned on the voyage, is alive. The lover Varlain is negotiating with Le Puceron to carry off Yvonne and Puceron asks Julien to help him in the business. The latter understands at once the whole affair and eagerly accepts the proposition, of course with the intention of saving Yvonne. Just then all the evening papers are coming out and crowds of "camelots" rush in all directions journal in hand. One touch of realism is wanted in this; they don't shout out the names of the papers.

In the sixth tableau the wife and the lover have left their house and taken the husband with them so that the child may be stolen without any difficulty. But the husband returns for some reason or other, and there he finds what he considers sneak thieves getting into the house. He drives away a couple of them, but Julien remains behind as he thought this was the best way of exposing the plot. He confesses everything to the husband, but the old idiot doubts whether Julien is speaking the truth. "There is one way," says Julien. "Lock me up in this cabinet, and you hide yourself in the bushes. When your wife and M. Varlain return and find Yvonne, just look at them, and their faces will tell you a good deal you ought to know."

Julien is locked in; the husband hides himself and overhears the conversation of the lover and the wife, and he is at last convinced and springs on Varlain. Varlain sticks a knife into him four or five times while Julien is trying to break out of the room where he has been locked in. The husband dies just as Julien knocks the door off its hinges. The guilty pair now accuse Julien of murder and have him arrested, but in the seventh tableau we are introduced to a magistrate so intelligent and witnesses so luminously clear that Julien's innocence is proclaimed, the nobility of his character acknowledged, and the wicked Varlain is on his road to the galleys.

* * *

During the performance a brave woman in the stalls suddenly started from her seat, waved her arm and shouted "Canaille!" "Canaille!" A very good judgment, too.

* * *

M. Lugne Poe, having escaped imminent death from the glittering sword of Catulle Mendes, is busy with his plans for the Theatre de l'Œuvre. He promises "John Gabriel Borkman," Heiberg's "The Great Prize," Hansen's "The Individual at the Gates of Society," and Hedberg's "Judas." Moreover, he will give a play written in French by Oscar Wilde, entitled "Pharaoh," "A Feast of Trimalchio," by L. Talhade, "Les Aubes," by Emile Verhoeven and other novelties by young French dramatists.

* * *

Sarah Bernhardt at the Variétés promises a lot of novelties. She has gone abroad for some of the pieces—to Italy for Bovio's "Panin" and D'Annunzio's "Dead City," and to Spain for Echegaray's "Mariana." In addition to a French version of "Hamlet," she announces a "Medea" by Catulle Mendes and an "Ariana," a "Mary Stuart" and a "Young Nero."

A DELIGHTFUL story of Lord St. Vincent is told in the late Sir John Briggs' book on the navy, which has just been published. Once when Admiral Sir C. Adam, in his earlier days, was cruising off Portugal, he fell in love with a girl of the country. His frigate was lying off Belem under orders to sail and ready to start, but he went on shore to take a last look at his lady love. As he knocked at the door, to his horror Lord St. Vincent, who had a passion for the girl's mother, came out.

"I bowed to the ground," says Adam, "my cocked hat touching it, and said: 'My frigate is ready to start, my lord, at a moment's notice; riding at single anchor, blue peter flying; but I considered it my duty to come to your lordship at the last moment, thinking it just possible you might have some important dispatches for the Admiralty.' 'That damned lie, sir,' said Lord St. Vincent, 'has raised you very much in my estimation; it proves to me that you are able to meet a sudden and somewhat unpleasant contingency with considerable adroitness.'"

VIEWS AND REVIEWS.

WITH two operas called "Bohème" wandering about Europe, and with a revival of Murger's "Vie de Bohème" at the Comédie Française, there has been a revival of gossip about the genuine old Bohemia of 1845, when Mimi, whose death the ladies of Paris are weeping in this year of our Lord 1897, was still alive and kicking. Murger's friend Schaunard was then writing songs and dances for Bullier, and had not yet made his fortune by inventing such toys as the rabbit with the drum.

Schaunard's festivities were of the simplest kind. There was no admission fee, but everybody had to bring his own meat and drink, while the host supplied bread at discretion. The fair sex was represented by a number of girls from a neighboring milliner's shop, who, according to Aurelien Scholl, were not only pretty but decidedly amusing. Whether Mimi was one of them we don't know, for Murger had three Mimis. One who was the real Mimi really died. During her life Murger was earning 90 frs. a month, and he divided it so that he kept 10 frs. himself and gave 80 to Mimi. By the month's end they were in pretty bad condition, but that didn't prevent them from being jolly.

The only time Murger was oppressed with melancholy was when Mimi had a hollow tooth which required filling. The dentist wouldn't do the work on credit, so Murger hit him on the jaw, went home and drank a lot of opium. When Mimi came home he told her what he had done, and she ran out to fetch a doctor while Murger was still in a state of stupor. When he recovered he wondered what had become of Mimi, and, in spite of all opposition, would go out to look for her. Instinctively he went to Bullier's, where he found her in the middle of a very wild quadrille. She said in her defense that she had gone to Bullier's to fetch a medical student whom she knew, and that he wouldn't come till she had danced the can-can with him. So when Murger came she flung herself with tears of joy about his neck, and congratulated her late partner for having escaped a task.

The second Mimi ran away because Murger hadn't money enough. Murger ran away from the third Mimi because she would "pinch" everything she could lay her hands on. He was compelled one evening to go in his night shirt and slippers with a candle in his hand, and drag her off to the police. Such was the Bohemia of Murger.

Is there anything like it to-day in Paris or in any other part of the world? Some people go so far as to say that Murger's Bohemia was only what it was because on the whole its members had no talents. But other things have altered all around. The French student of to-day is a respectable man, and the artists who dwell on the heights of Mont Rouge pay their board bill and their tailor, otherwise they would have no studios and nothing to wear; and, if they did not have something left beyond these necessary expenses, they wouldn't be able to engage models. Grisettes and Lorettes are as dead as Potiphar's wife, and anyone may see in the advertisements of the *Journal* (some of which we translated in a late number of THE MUSICAL COURIER) that all these young ladies' successors are advertising for a "union" with a "serious and wealthy gentleman."

* * *

There is no doubt a certain Bohemia at Montmartre, to which some pupils of the Academy of Painting belong. These young gentlemen in very peculiar costume need no studios and no models; very often they don't need a lodging if a friend has got one. To this Bohème-Montmartre belong the chansonniers and the so-called poets, who produce their works in the so-called artistic cabarets, who wear overcoats big enough to make clothes for a whole small family, and who have their hair and beard trimmed only on years of jubilee. Many of them dress like peasants, with a blouse, a big hat and high boots. This was the kind of costume adopted by Bruant, who found stupid imitators in Alexandre and others. Bruant, by his peculiar knowledge of the tenderloin of Paris and mockery of the Bourgeoisie sang and wrote himself into the possession of such a nice sum that he now lives on his property in the country like a respectable bourgeois. In the literary Bohemia of Montmartre this mode of living leads to nothing. Most of the members remain sticking fast there: Donnay, the most talented of the Black Cat fraternity, has deserted and gone to the Boulevard. In fact great talent may go through Bohemia, but will not stop there.

But the great distinction between the present Bohemia and the Murger Bohemia is that the present one makes Bohemianism a business. They are not Bohemians because they can't help it, but they are Bohemians because it advertises them and opens the pockets of a bourgeois here and there who thinks he is seeing life.

* * *

I shall not vote for Low. In Brooklyn, which is or was his bailiwick, there is a ferry, at that ferry is a waiting room and in that room is an instrument of torture. The ferryboats run during the busy parts of the day at intervals of half or three-quarters of an hour, the instrument of torture professes to beguile the weary time by a "Concert for a Penny." Every few minutes some doggasted ijjit (nothing but native slang and Kipling spelling can satisfy me) drops a nickel in the slot and then the trembling crowd hears "The Rose of Paradise Alley," "Your Eyes Do Not Like Diamonds Shine" or such more classic pieces as "Ben Bolt" and "And the Band Played On."

* * *

All this is in Low's bailiwick and he has not suppressed it. So I shall vote for George, and if he does not stop the unearned increment of that infernal machine I shall travel by the bridge. H. C.

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